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Is there
a Red
under
the bed?

Public radio:
Welfare
for yuppies?

Earth First's
first fight

Anti-Cosbys
in Ashland

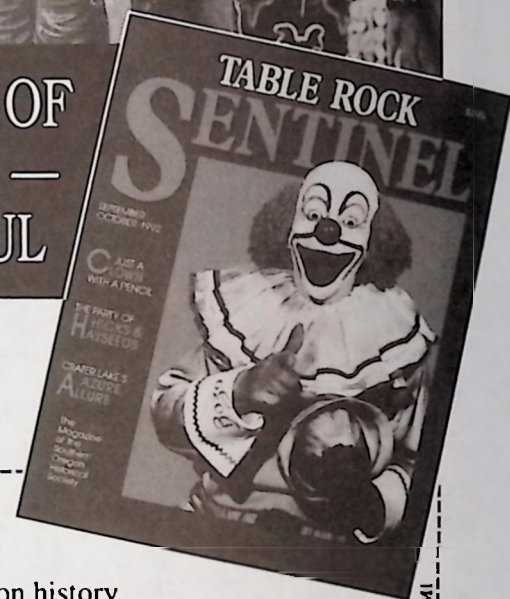
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goes to
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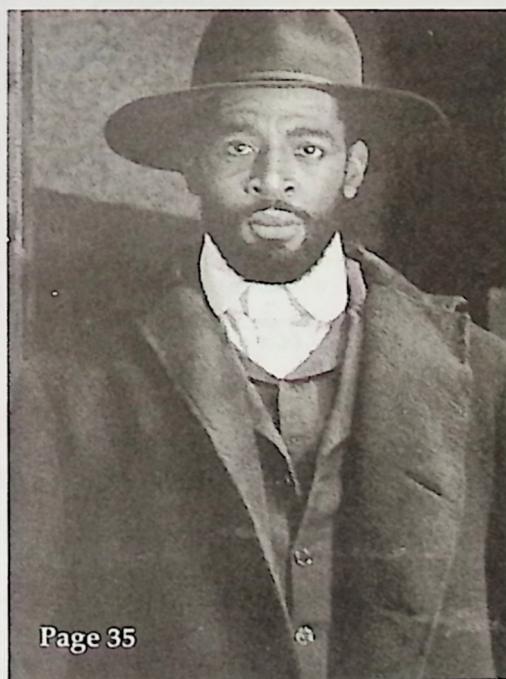
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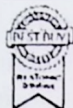
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Left, right, left, right

This is a follow-up to a recent letter I wrote in defense of "Second Thoughts," an obnoxious right-wing-extremist jeremiad you broadcast on KSJK on Friday afternoons.

To restate my previous letter, bravo for juicing up the airwaves with such tart content, as obnoxious and disagreeable as it is to me (and, from the letters to the editor I read, to many others as well). My only complaint in my previous letter was that you don't likewise air some left-leaning equivalent.

National Public Radio is committedly centrist, sometimes drifting left of center for a week, and sometimes right of center for a year or two. This "Second Thoughts" fellow is a refreshing departure from NPR's militantly unmilitant stance.

If you disagree about NPR's leanings — if you lean toward the middle do you *have* to fall over? — please see the recent analysis of NPR by Fairness and Accuracy in Reporting [printed in this issue; see page 20]. It leaves no doubt on the question.

Again, please leave Mr. Second Thoughts on, but add an equal counterbalance, something pungent and provocative like Jim Hightower's new show (Hightower was secretary of agriculture for the state of Texas, is very entertaining, clear-headed, and inflammatory), or even Fairness and Accuracy in Reporting's own show, "Counter-Spin," which is carried by NPR locals such as KCMU, KUNM, and KALW.

Jeffrey Gordon Angus
Ashland

John Baxter, JPR's associate director for programming replies: Your suggestion about finding a leftward counterbalance to David Horowitz of "Second Thoughts" is a good one — and has been made by others — and for the past six months I've been looking for such a program. It's always been our goal to provide a wide forum of opinion.

I auditioned FAIR's "Counter-Spin" and found it dreadfully boring (and no matter what you think about Horowitz's opinions, he isn't boring). The show sounded essentially like two untrained voices reading verbatim from FAIR's newsletter. I must admit I was disappointed by this, since I usually support FAIR's efforts.

Recently, Erwin Knoll, editor of The Progressive magazine, has begun producing a half-hour interview program, probably not coincidentally called "Second Opinions." I've auditioned the show, and decided to air it back-to-back with "Second Thoughts." It's intelligent and thought-provoking (Christopher Hitchens, Frances Moore Lappe, and Winona LaDuke have been recent guests), and reasonably well produced. So, beginning last month, "Second Thoughts" moved to Saturdays at 3 p.m., and "Second Opinions" began airing immediately after it, at 3:30.

This will no doubt not please those in Ashland who believe that Horowitz should be silenced, and will attract a new group of critics convinced that Knoll doesn't belong on KSJK ("He's biased," they'll say). But I believe it will provide another valuable point of view.

By the way, I've read FAIR's report on NPR news, and find it disappointing. I think FAIR decided what they wanted to find on NPR, went looking for it, and lo and behold! found it. Recently, a journalism professor at the University of Oregon, Al Stavitsky, did a content analysis comparing NPR and Pacifica news, and found that Pacifica quoted government officials and think-tank representatives much more than did NPR, and that NPR quoted average people nearly twice as much as Pacifica.

Does either study prove anything? I'm not sure. But, as someone who has a pretty thorough knowledge of research methods in both the commercial world and academia, I find content analyses of media fairly limited in their utility — and highly vulnerable to the bias of researchers. For example, the right-wing group Accuracy in Media did a similar content analysis of NPR news, and guess what they found: NPR news is uniformly left-wing.

Where's the beef?

Your review of *Hate on Trial* [May] contains a reference that fascinates me, and I'd appreciate your help in tracking down its sources. I'm writing some articles about Presidents Reagan and

Bush, and I need some documentation to follow up.

In your review, you mention the Southern Poverty Law Center as a private organization that monitors hate groups, and you say of it that it "would have had a lot less to monitor in the last decade if the Reagan and Bush administrations hadn't for the basest political motives connived at a resurgence of racism."

Specifically, what I need to know is:

- What were the base political motives that you mention? And why were they base?

- Since "connive" means "to conspire, to cooperate secretly," who was involved in the conspiracy, and how was it carried out? And, if it was secret, how can it be established in evidence? "Conniving" may also mean "condoning, without active participation." If that's the meaning, then what actions was the connivance condoning — and whose actions were they?

If you can answer these questions, or tell me exactly where I can find credible documentary answers to them, you'll be helping me a great deal. It would also be helpful if I could establish whether or not other possible influences contributed substantially to the "resurgence of racism." Were the Reagan and Bush administrations the sole perpetrators of this resurgence? Were they the most significant perpetrators, or did other factors have the major influence? I realize that this last point may be difficult to answer, but I know that you, as a responsible journalist, must understand why I can't go to print with such inflammatory material unless I have irrefutable documentary evidence to support it.

Wen Smith
Ashland

Stephen Baily replies: Come on, Wen. The charge of irresponsibility would be justified if the statement you take issue with had been presented as fact; but that wasn't the case. Readers were well aware they were dealing with an opinion in a review and, since everyone knows what opinions are worth — i.e., nothing — they're not automatically accompanied, like aliens, by a requirement for documentation. Not that documentation in this particular instance would be hard to produce. For example, unless memory deceives me didn't Reagan choose, out of pure ignorance of

course, to open his first campaign for the presidency in a Mississippi town with notorious Klan associations? He also couldn't see anything wrong with his plans to pay a courtesy call at a cemetery in Germany full of SS graves. Similarly, Bush was innocent of any connection with the disgraceful Willie Horton ad paid for by his backers. Neither could he possibly have been aware of the wink at racists implicit in vetoes of civil-rights legislation. All these are classic examples of connivance, in the original sense of the word. As Larry Stewart, who monitors hate crimes for the police in Portland, said to Morris Dees of the Southern Poverty Law Center: "Why do we have to rely on two private groups [the Center and the Anti-Defamation League] for facts on these skinheads? The feds couldn't care less about these groups. The courts just turn them loose." Documentation on the resurgence of racism while the Reagan and Bush administrations looked the other way is also available from the Coalition for Human Dignity, in Portland; and from the Center for Democratic Renewal, in Kansas City. The Nation, too, devoted an entire issue to the subject — with a focus on Oregon — a couple of years ago. Finally, I apologize for speaking of base political motives in my review of Dees' book. It's no more necessary to call political motives base than it is to call water wet.

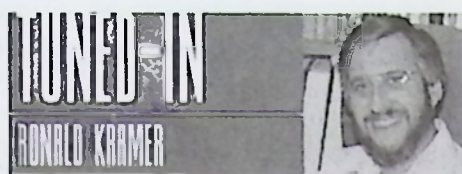
A silver lining

The black cloud of 500 TV channels ["More Is Less," May] might have a silver lining. Satellite TV offers programming in dozens of languages, including Asian and Eskimo languages. There are channels that broadcast in a different language every hour and, for people who love learning languages, including students whose language programs have been cut, this kind of programming is a treasure. We can at least hope that not all 500 cable channels will be in English.

Peter Silverman
Ashland

Address letters to the editor to: Jefferson Monthly, P.O. Box 1468, Grants Pass, OR 97526. Fax: 503-474-3814.

Acknowledgment: Alison Baker's short story "Clearwater and Latissimus" [May] originally appeared in the *Ontario Review*, No. 35, Fall/Winter 1991-92.



Pass the Velveeta

OUR CRITICS in Congress and elsewhere have recently raised the decibel level of their argument that public broadcasting shouldn't be partially supported with federal tax dollars. Public broadcasting, they're forever saying, with less attention to demographics than to demagoguery, is "welfare for the Chablis-and-Brie set." So I invite them to make what they will of the fact that concerts by the Ashland City Band return to our program schedule this month, for the 17th consecutive season.

To my mind, these broadcasts illustrate very nicely the indispensable role public radio plays in the nation's smaller communities. They're more than just entertainment. They foster a sense of local identity, and help a small city — in this case, Ashland — convey an idea of its civic persona to the region of which it's a part. The fact that a community has chosen to tax itself to support a municipal band says something about the people who live in it and their vision of the world. And public radio is there to transmit that unspoken message.

Of equal importance, by recording these concerts for so many years, Jefferson Public Radio has made a real contribution, not just to local culture, but to local history. To future generations, the tapes of these concerts will be as interesting and valuable as the taped interviews oral historians conduct with a community's oldest citizens, in an effort to preserve fragments of the living past. Indeed, it seems to me that public radio in this regard has much in common with the public library. In smaller communities, we provide information and cultural materials, reflect the interests and needs of residents, and help shape an idea of the present for those who'll come after us.

To make the point in another way, I've never met any big-city dwellers who say the availability of public radio was among their reasons for settling in

San Francisco or Chicago. But we endlessly hear from listeners whose decision to relocate to southern Oregon was specifically influenced by the presence of Jefferson Public Radio.

In major urban areas, the wealth of cultural opportunities naturally dwarfs the role that public radio plays. But the situation is dramatically different in the hinterlands, where, without public radio, where could people turn on a daily basis for cultural enrichment?

National policymakers have never really understood this. Federal support for public radio is contingent on local support, and that may sound fine in principle. But in practice the way things work out is that by far the bulk of federal support ends up going to stations in big cities, because they have access, not only to countless thousands of potential members, but to multitudes of potential corporate and institutional donors. And yet, as I've just pointed out, big-city public radio is nowhere nearly as indispensable to its audience as rural public stations are to theirs. So that funding rural stations isn't just a matter of equity — not if we recognize that the nation has a stake in nurturing the cultural life of its outlying communities.

FORGIVE ME, THEN, if I take umbrage when our opponents assert that federal support for public broadcasting is strictly welfare for yuppies. Especially in smaller communities — and in those bigger ones where programming is tailored to the needs of minority audiences — federal investment in public broadcasting can pay for itself many times over.

The tragedy is that, under the government's current matching-fund policies, small-town America is inevitably losing ground. Yes, non-federal financial support for public-radio stations grows by an average of about 8% a year. But, once again, much of that growth is accounted for by the larger stations, with their bottomless reservoir of potential supporters. A small operation like Jefferson Public Radio, by contrast, has a tough time attaining the 8% growth rate. And that in turn means a shrinking slice of the federal pie, and increasingly bleak prospects in the long run.

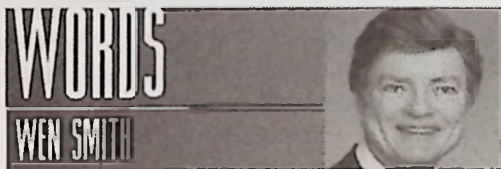
Something is clearly wrong with this

picture. Communities with whose cultural and educational life public radio is so vitally bound up shouldn't be doomed by federal funding policies to suffer a long-term lapse back into outer darkness.

The situation is particularly serious in Oregon, which is currently being forced by Measure 5 to go through the agony of downsizing public education. Many of the state's communities are understandably indignant over the negative social impact reduced investments in education will inevitably have. And now many of these same hard-hit communities are seeing their access to public radio jeopardized.

In a word, where small-town America is concerned, our critics have shown a dismal lack of insight into the connection between public radio and social and economic well-being. On the other hand, maybe that's not really so surprising, since something tells me they do most of their thinking in condos in Washington, D.C., between swallows of Chablis and nibbles of Brie.

Ronald Kramer is Jefferson Public Radio's director of broadcasting.



You say tomato, and I say tomahto

NOT LONG AGO, I promised to report what Funk & Wagnalls told me about how to pronounce *genuine* and *exquisite*. I'll assume you want to know what's first choice, not what's merely acceptable. But just so we won't get into an amity gap over mere words, I'd better start by saying something about dictionary makers.

When Dr. Samuel Johnson wrote his dictionary in the 1750s, he made his own meanings and pronunciations the standard, prescribing for the rest of England. (That was expected of anyone with Dr. before his name.) For example, he defined *lexicographer*, or dictionary maker, as "a harmless drudge." (The

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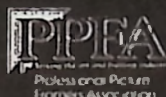
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accuracy of that phrase, however, depends on how much harm a faulty definition may do.)

Today the dictionary maker's job is, not to know things, but to find things out. It's the difference between a commentator and a reporter — or it used to be, before television.

The modern lexicographer doesn't sit around deciding how he'd like to have a word pronounced. Instead, he tries to find out how people actually pronounce it. And, since he can't listen to everybody, he asks thousands of others to do the listening and report in on Saturdays.

His hired listeners cover a local area and make careful notes on how people, called "informants," pronounce words there. Thus a listener in Maine hears a down-easter say *genuine* and writes down something like *JEN-yoo-in*. Meanwhile, another in West Virginia hears the same word and writes down *JEN-yoo-WINE*. He also puts a little mark over the *WINE* to show that the West Virginians give it a secondary stress.

WHEN THE dictionary maker gets all the little slips of paper reporting on thousands of informants, he sits down and tallies them up — so many votes for *JEN-yoo-in* and so many for *JEN-yoo-WINE*. If the tally turns out lopsided for *JEN-yoo-in*, he decides that's it. People who say it the other way probably won't write in to complain anyhow, so he puts the winner down as the preferred pronunciation.

That's more or less how dictionaries are made, and it's why *JEN-yoo-WINE* didn't even get into Funk & Wagnalls.

Unabridged dictionaries are a bigger breed, so the new Random House second edition reports that *JEN-yoo-WINE*, with stress on both first and final syllables, is used by some less-educated speakers, especially older ones. If you're an educated speaker, Random House says, you'll sometimes use *JEN-yoo-WINE* deliberately, for emphasis or humorous effect.

Funk's tally on *exquisite*, apparently, was indecisive. The listeners who heard *EX-kwuh-zit* won, but there was a significant minority who heard *ex-KWIZ-it*. So the dictionary maker, seeing that *EX-kwuh-zit* had the taller stack of little paper slips, put that into

the book as preferred. But he also put in *ex-KWIZ-it* as an alternative. The bigger, more recent Random House heard it the other way around, putting *ex-KWIZ-it* first.

Usually a dictionary shows first the pronunciation preferred by the larger number of informants and, in the 24 years between the old Funk & Wagnalls and the new Random House, listeners started hearing *ex-KWIZ-it* more often.

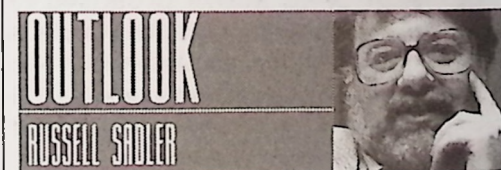
Even when I know what's preferred, I still have to decide what I'm going to do about it. I don't have to do as the dictionary says most people do. I usually say things the way my friends do, as long as they're the friends I want.

But I hold the line on some words — *harass*, for one. In Funk's day most people said *HARE-uss*, and savvy speakers still do. But Random House reports that most people today say *huh-RASS*. It's hard to hold out against a shift like that, but, no matter what my friends do, I think I'll stick with Funk.

When there's no dictionary at hand and I don't know how my friends might pronounce a word, I just say it any old way and watch to see who grimaces. Then I ask that person, "Why'd you do that?" He usually answers, "You mean, why did I grimace?" If he says *GRIM-uss*, I don't harass him, but I don't follow his advice either. If he knows grimace should be *gruh-MACE*, I listen to him. His way of talking is worth emulating.

Unless he says *huh-RASS*.

Wen Smith's *Speaking of Words* is heard on the *Jefferson Daily* every Monday afternoon, and on *KSOR's First Concert* Saturdays at 10 a.m.



Onward and upward to mediocrity

THE LATE U.S. Senator Richard Neuberger spent many years in the 1950s campaigning for the creation of a national park on Oregon's south coast, till a vicious local opposition killed the idea, fearing loss of timber-industry jobs and private

property. State and local officials could manage the area better than federal park officials, we were assured. The Oregon Dunes National Recreation Area (ODNRA), administered by the U.S. Forest Service, was the compromise reached in 1972.

From the start, the ODNRA has been a disappointing half a loaf.

Overcutting and the export of logs from privately owned forestland closed most south-coast sawmills anyway. The state Department of Fish and Wildlife sold timber on land it owns near Tenmile Lake to finance its office building in Portland, and the Coast Range forests, public and private, were heavily cut to feed mills from Reedsport to Roseburg.

AT THE SAME time, much of Highway 101 was becoming a tacky strip of private development designed to shanghai California motor homes each summer. And Forest Service management was hardly parklike. Dunes at the north and south were sacrificed to the vroom-vroom crowd and their dune buggies, and the middle was left to the posy-pickers and snowy plovers.

The ODNRA, as a result of all this, never had the drawing power of a national park. This ill-starred compromise left the south coast a poverty-stricken backwater, rescued in recent years by Californians and other immigrants who don't need jobs because their money comes in the mail.

But there are happy signs that the Forest Service — wracked by budget cuts from declining timber sales — is taking a new attitude toward its recreational responsibilities. New ODNRA managers have produced an integrated management plan that offends some traditional local users who think of the national recreation area as their private preserve. But the new plan should enhance the dunes as a potential regional or national tourist destination.

From Alternative A, which emphasizes off-road vehicle use, to Alternative E, which reflects virtually a hands-off approach to management, the Forest Service has served up the raw meat of a serious debate about the future of the dwindling dunes.

Hands-off management isn't realistic, because the introduction of European

beach grass decades ago to "stabilize" the dunes is reducing their natural ability to replenish themselves. It's true that recreational vehicles take out much of the invading beach grass, but public opinion won't tolerate any plan that emphasizes a greater motorized presence, because noise is already making life miserable for permanent residents in much of the area.

All of the management alternatives offer more interpretive programs and, though critics will dismiss this as bureaucratic empire-building by the Forest Service, thoughtful observers will see it as a way to make an increasingly urban society more aware of the ecological processes that shaped our world and what human intervention is doing to them.

Lodges, trails, interpretive centers, and signs are the most passive and potentially most effective part of the new management plan. They'll attract tourists and offer substantial environmental education.

Roads, campgrounds, and RV sites are more intrusive and more controversial, because more development in the dunes requires more effort to stabilize drifting sand and it's the drifting sand that creates the historic natural environment of the dunes.

National recreation areas, like national parks, aren't theme parks, and shouldn't be developed like them. Nor are they county parks to be overrun by locals on their days off — which is how the dunes have been managed up to now.

NO FINAL decisions have yet been made on the future of the dunes. A 90-day comment period on the draft environmental-impact statement began in April, so you have time to direct comments to ODNRA headquarters, 855 Highway Ave., Reedsport, OR 97467; or to the supervisor's office of the Siuslaw National Forest, 4077 Research Way, Corvallis, OR 97339. Organized interest groups will conduct their letter-writing campaigns, so you may as well weigh in with your independent opinions.

The ODNRA will never be the majestic national park that was possible back in Dick Neuberger's day. Mismanagement and overcutting on public and private forestland squandered that opportunity over the

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last 30 years. But a revived ODNRA has possibilities in keeping with Oregon's new post-property-tax-limitation standard of excellence. You know: third-rate is good enough.

Russell Sadler's **Oregon Outlook** is heard Monday through Friday on Jefferson Public Radio's **Morning News** and on the **Jefferson Daily**.



Sunstruck

THE CONSTELLATION Orion, which has been spending less and less time in the night sky, has finally taken its leave.

Its nemesis, Scorpio, now commands the night.

Red Antares glows from the Scorpion's heart, just east of the vertical row of three stars that marks the beginning of its claws.

To stargazers in the southern hemisphere, June and Scorpio betoken the dead of winter, but, for those of us living in the northern hemisphere, June is of course the start of summer, the season of the sun.

Over the lengthening days of spring, we've gradually been prepared for the arrival of this light-filled season. We've watched as sunrise and sunset occurred further and further north of east and west and, catching blinding glimpses of the noonday sun, we've noticed its position change, too, as it climbs higher above the horizon with each day.

On June 21, the sun reaches its extreme, rising and setting at its most northerly distance from east and west. It also climbs to its highest point above the horizon. When the sun can't go any higher, it appears to stand still — hence June 21 is called the summer solstice, which means the "standing of the sun."

The courses of the sun, moon, and stars have always been intertwined with the cycle of planting and harvesting.

The first calendars and many religious festivals have their origin in this interplay of astronomy and agriculture. Indeed, the word "season"

comes from the Latin word meaning "to sow."

In most calendars, including the source of our own, the year and the seasons began in March, with spring, so that, before Julius Caesar, September, October, November, and December used to be the seventh, eighth, ninth, and tenth months, just as their names indicate.

The seasons themselves owe their origin to the 23.5-degree tilt of the earth, which alters the positions of the sun and creates variations in the amount of daylight and darkness, two other recurring themes in festivals and religious celebrations.

The earliest temples (pre-3000 B.C.) faced northeast or northwest, so that the rays of the rising or setting sun on the day of the summer solstice would shine down their full length, pass through a niche at the far end, and strike a statue of a god or goddess, illuminating it on only one day of the year.

For the ancient Egyptians, the summer solstice was also New Year's Day, the day the Nile began flooding. The statue in Egyptian temples was that of Isis, goddess of renewed life, and the spectacular entry of sunlight into the inner chambers of the temple of Isis was dramatic proof of the restorative powers of the sun, the Nile, and the goddess.

ON THE OTHER side of the world, and many years later, Native Americans also observed and marked the solstice.

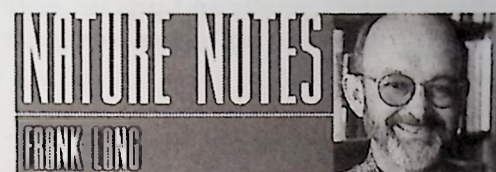
The main cairns and spokes of the Bighorn Medicine Wheel near Sheridan, Wyo., line up with sunrise and sunset on the solstice.

Again, about 100 miles northwest of Albuquerque, N.M., lies Chaco Canyon, home to the Anasazi. Fajada Butte is a 400-foot rock outcrop at the south end of the canyon, and on a ledge near the summit of the butte are three large stone slabs that lean against one another. At the time of the summer solstice, the sun shines through two of these slabs, projecting a dagger of light onto a spiral carved in the cliff wall. The dagger appears during the hour before noon first as a small dot of light at the top of the spiral. It then grows into its full dagger-like shape, moving down the whole length of the spiral.

Eighteen minutes after it first appears, the light moves to the bottom of the spiral, once more as a small dot, and then disappears.

We, too, could do worse than pay attention to the shift of the constellations and the changing play of sunlight as both the calendar and the skies announce that the longest days of the year are upon us.

Richard Moeschl hosts the **Milky Way Starlight Theater**, heard on Jefferson Public Radio's **Rhythm & News** and **News & Information** services.



A familiar face

WE GET THE *New Yorker* at our house and, though I like it best for its cartoons ("Ecological Catastrophe," whose horse did unseemly things in our drinking water not long ago, was a Fifth Horseman of the Apocalypse in a recent Gahan Wilson cartoon), other features occasionally delight and surprise me — for example, the profile by E.J. Kahn, Jr., in the issue of June 1, 1992.

The profile was titled "Jungle Botanist," and what surprised me about it was the pencil drawing of its subject. It was of a man I instantly recognized as Richard Evans Schultes, in whose course I spent a semester as a visiting scholar at the Gray Herbarium at Harvard University, in 1981-82.

Schultes' course was called "Plants and Human Affairs," and it was the oldest continuously taught science course at Harvard, having been offered for more than a century.

When Schultes retired in 1985, so did "Plants and Human Affairs." And that was too bad for Harvard undergraduates, because it was a great class.

My notes from the class, which I still have, both fascinate and horrify me.

The content of the notes fascinates me. What horrifies me is the thought that I meticulously wrote it all down with careful drawings — and can't

remember doing it.

Under Schultes, we studied the symbiotic relationship between humans and domesticated organisms, and the role of plants in the history of the human race. We also gained an understanding of contemporary problems related to plants.

Here are a few samples taken at random from my notes:

- Will the supersonic Concorde carry viable fungal spores to new-world coffee plantations and ruin South American economies?

- Peanuts aren't African in origin, but South American, and were introduced into Africa by the Portuguese.

- There are seven hundred documented species of poisonous plants. Primitive humans either avoided poisonous plants or made use of them on enemies or sick relatives, in hunting and fishing, or in the administration of justice. (My notes include a careful sketch of the blowgun Schultes used in a famous classroom demonstration that I haven't forgotten. Puff . . . thunk! Right on target, more or less.)

I KNEW OF Schultes' work, in tropical botany in general and with hallucinogenic plants in particular, before I took his class. And, because of his interest in hallucinogens, I expected him to appear in long hair, love beads, and sandals, like Timothy Leary.

Was I ever wrong!

On the first day of class, in walked a stocky figure with a gray crew cut. He was wearing wire-rimmed spectacles, a white shirt, a tie, a starched white lab coat, dark trousers, and sensible shoes. In a word, Professor Schultes couldn't have looked more like my stereotype of a New Englander and a Harvard scholar.

Schultes' most recent book, written with Robert Raffauf, is called *The Healing Forest: Medicinal and Toxic Plants of Northwest Amazonia*, a part of the world in which Schultes has spent considerable time. Reflecting on this volume reminds me once again how shortsighted we humans are where the loss of biodiversity is concerned.

Is that the pounding of hooves I hear?

Dr. Frank Lang's *Nature Notes* can be heard Fridays on the Jefferson Daily and Saturdays at 8:30 a.m. on JPR's Classics & News Service

JOURNAL

BARBARA DAILY



But can you bring a rubber duckie?

IVORY SOAP is still 99.44% pure — but, in Japan, you can't tell if it floats. Ashland mayor Cathy Golden, who recently visited the country, reports that, in the traditional hotels where she stayed, soap isn't permitted in the communal baths used by women guests.

"The walls are lined with spigots and bowls," Golden explains, "and women of all ages line up to wash and chat before sitting down in the hot springs. Even in motel rooms, you soap up and rinse outside the bath."

Golden, who was in Japan at the invitation of the government to participate in a conference on small towns and how to make them more appealing, was "amazed by how crime-free and safe Japanese society is."

She found the language barrier a problem, though.

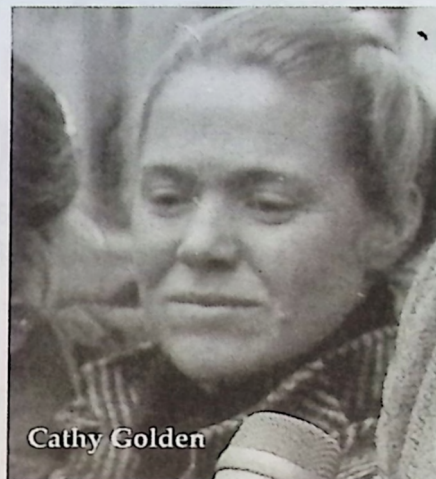
"The Japanese begin to study English early," she says, "but they read it and write it much better than they speak it."

The country's mass-transit system also greatly impressed Golden.

"I travelled from Kyoto to Tokyo, a distance of 700 miles, in just three hours by train. The train went 250 miles an hour, and stopped only once. It was comfortable, quiet, and didn't rock. I found it an incredibly clean and civilized way to travel.

"By contrast," she recalls ruefully, "after my flight from Medford to San Francisco, I waited for four hours at the airport for the plane to Japan."

NPR on a Roll: National Public Radio earlier this spring won four prestigious



Cathy Golden

George Foster Peabody awards for excellence in programming. Honored were senior news analyst Daniel Schorr, foreign correspondent Sylvia Poggioli, independent radio producer David Isay, and the weekly program *Car Talk*.

Schorr, who was commended "for a lifetime of uncompromising reporting of the highest integrity," can be heard regularly on *All Things Considered* and *Weekend Edition*.

Poggioli was recognized for "Prisoners in Bosnia," in which, reporting from a war zone in the absence of UN peacekeeping forces, she provided listeners with one of the first eyewitness accounts of "ethnic cleansing."

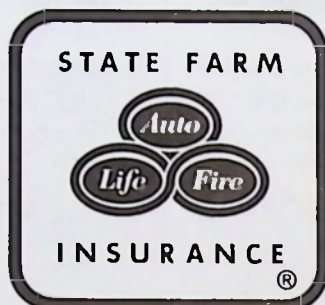
Isay won for his "American Folklife Radio Project," which profiled people and places endangered by "progress."

Car Talk, which debuted in 1987, is a comedy talk show that gives callers practical and often irreverent advice about car problems and the auto industry.

Free Ride in '63 Dart: Speaking of *Car Talk*, the program's fictitious law firm, Dewey, Cheetham, and Howe, will hold a typically wacky "company picnic" for listeners on June 26. Hosts Tom and Ray Magliozzi report that thousands of listeners have already sent in postcards in hopes of winning an "almost-all-expenses-paid" trip to Cambridge, Mass., for the great event, in which participants, among other things, will have a chance to don Velcro suits and bounce off a trampoline into a Velcro wall. In addition to airfare for four to Boston, the lucky contest winner will get accommodations for the weekend, plus chauffeur service to the picnic in Tom's '63 Dodge Dart convertible, "if it starts."

You Get What You Pay For: Recently, the cost for covering the kids on the company health plan shot up again, so I shopped around and found another carrier that offered virtually the same coverage for a lot less. I was still

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Participating Agent Profile

Jim Sorensen
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Jim is the Rogue Valley's newest State Farm agent, having recently relocated to Jacksonville from Vancouver, Wash., where he spent three years working for his father's State Farm agency. Jim's father, Jim E. Sorensen, has been a State Farm agent in Vancouver for 31 years.

Jim and his wife, Chris, have two children: a 19-month-old daughter, Breanna, and a newborn son, James, who was born in Medford on February 15.

Jim holds a BA in Sports Management from Washington State University in Pullman, with a minor in Business Management. When he finds time apart from his duties as a new dad, his personal interests include wind-surfing, camping, river-rafting, and softball (he plays on the State Farm Softball Team in Medford).

Jefferson Public Radio welcomes Jim Sorensen and his family to the Rogue Valley.



congratulating myself on this coup when a letter, marked "urgent," arrived from the new insurance company. The letter warned me in no uncertain terms that, unless I checked the appropriate box and signed and returned the enclosed form at once, I'd have to pay an additional premium for my eight-year-old son's maternity benefits.

Great Wall of Oregon: At 27 feet high by 353 feet long, the tallest concrete wall ever cast in place in southern Oregon was poured on May 3 in Ashland, for the Pacific Northwest Museum of Natural History. The 30,000-square-foot museum, scheduled to open in July 1994, will enable an anticipated 200,000 visitors a year to take walking tours through the region's ecosystems.

The non-profit museum will cost over \$9 million to build, of which \$900,000 remains to be raised by October. But development director Jerry Price isn't worried.

"We have 800 members, and we don't even have a museum yet," Price says. "Basic membership is \$25 a year, but most members have sent in more than twice that much, they're so enthusiastic about the project. People who take out membership now will be recognized as founding members on the pillars that support the building."

Rite of Passage: In celebration of its 20th anniversary, the 48-member Rogue Valley Chorale will give a series of concerts in Europe later this month. Performances are planned in Salzburg, Vienna, and Budapest, where the group's number will swell to 200, thanks to an infusion of Hungarian voices.

The two-week tour, for which the singers are paying their own way, ends in Prague with six formal concerts and a number of mini-concerts at cathedrals and churches.

Area residents can get a sample of the pleasures in store for European audiences on June 5, when the chorale will present a special bon-voyage concert at North Medford High School at 8 p.m. Tickets are \$8 for adults and \$6 for seniors.

Looking for Lefty

*In which diligent inquiry reveals
that the danger of a communist takeover
has been slightly overestimated*

IN THE YEARS I've been living here, I don't know how many times I've seen it alleged in letters to the editor that the communists are on the point of taking over. You'd think such letters would have ceased to appear with the demise of the Soviet Union, but no: that event has made no difference to those convinced that socialism, like fog, is destined to creep.

And then the other day it occurred to me that, also during the years I've been living and working as a reporter here, I've never encountered anyone who admitted to being a socialist, let alone a communist.

"Are there really such creatures?" I found myself wondering. "Or are they figments of the imagination?"

As a dutiful journalist, I decided to find out.

Before I go any further, though, let me tell you right up front that it turns out to be easier to track down a spotted owl in the Rogue River National Forest than a communist in the state of Oregon.

I did find one *former* communist, but even that took a considerable amount of looking.

To begin with, however, you'd probably like to know how one goes about conducting a search for

communists. Well, in the absence of a Senator McCarthy to advise me I tried first under the bed and, when that didn't work out, somewhere in the back of my mind I vaguely recalled hearing that the Party had a branch in Oregon,

**While the phone was ringing,
I felt a distinctly uneasy
sensation, not unlike the shudder
I experience when I watch a
prospective victim in a horror
movie open the door leading
down into the basement.**

in Eugene. The operator had no listing, though, and neither did the secretary of state's office, so I figured Portland was as likely a place as any to look next.

No luck there either. Again information had no listing and, though the Multnomah County library was able to come up with a number, it turned out, when I called it, to have been disconnected.

The communists in Oregon, it appeared, were very deep underground indeed. So I asked the operator if there was anything in the Bay Area, and bingo! she produced the number of an office in Oakland. The only problem

there was that, when I called, I got an answering machine, and they didn't immediately respond to my message.

At that point, I said to myself, what the heck, I might as well go the whole hog — and I put in a call to the Communist Party of the U.S.A., in Manhattan.

I confess that, while the phone was ringing, I felt a distinctly uneasy sensation, not unlike the shudder I experience when I watch a prospective victim in a horror movie open, like a damn fool, the door leading down into the basement. All the same, the prosaic voice at the other end of the line sounded

nothing if not human and, after a couple of false starts — it seems information had given me the number of the wrong office — I finally got through to a spokesman for the CPUSA.

James West is secretary of the Party's internal-affairs department and a member of its national board. He wouldn't tell me how many members the Party has in Oregon — he said they don't give out information on their membership — but he did give me the name of the head of the Party in Oregon (a retired ironworker in Eugene whom I later tried repeatedly to reach, without success). In any case, I figured as long as

BY BARBARA BAILY

I had West on the phone, I might as well ask him the obvious question, about the effect of the dissolution of the USSR on the CPUSA.

"As strange as it may seem," he replied, "every cloud has a silver lining, and there's been a growth of interest in what we believe in. Since the collapse of the former Soviet Union, people realize we're not its voice. We're alive and kicking and independent.

"We were of course disappointed in what happened in the Soviet Union," West went on, "because it was a setback to socialism. But the theory of Karl Marx makes provision for setbacks.

"In the past, people have told us that, if we weren't involved with the Soviet Union, they'd join. And now that the dust is settling, our mass meetings are very successful. Over 200 people have joined the Party since the first of the year, and larger numbers will come in time."

I asked West what his feelings are about the environmental movement that's cost the jobs of so many timber workers in Oregon.

His answer was that he had no quarrel with environmentalism, only with the "big corporations, for their reckless devastation of the forests in the northwest."

"They should replace what they've gobbled up," he said. "Union leaders and their members should be the ones to set a plan for the future."

ALL OF WHICH was very interesting, but it didn't get me any closer to my goal of locating a bona-fide Party member in southern Oregon. So, after I couldn't get the ironworker in Eugene on the phone, it occurred to me that maybe the elections department in Medford might be able to put me on the right track.

Kathy Beckett, the Jackson County clerk, laughed out loud when I asked if the Communist Party had ever run anybody for office locally.

"Absolutely not," Beckett said. "In the 11 years I've been here, I've never heard that question before.

"Somebody once ran for president under the Starvation Army Party," she recalled, "but that was the most

unusual."

Beckett added that, out of 93,293 registered voters in the county, only 591 are classified as belonging to "other parties" — i.e., parties other than the Democrats and the Republicans.

Determined not to give up my quest, I then called the political-science department at Southern Oregon State College in Ashland, figuring somebody

**He had a Saturday-morning
call-in show on the radio,
and the hatred was incredible.
He finally quit when he got
an anonymous letter that said:
'The crossfire of our rifles is on
the back of your neck.'**

there ought to know what was up with the local left.

Don Laws, the chairman of the department, said he was aware of left-wing individuals and groups in the area, and that he'd been introduced on occasion to people who were, or had been, communists, but that the region, for obvious reasons, isn't exactly their natural habitat.

"Typically, socialists and other left-wing organizations identify with industrial activity," Laws pointed out. "And the rural poor are hesitant to identify with big-city-type interest groups, because they associate them with more government. The more rural you are, the less government you want."

Laws suggested, however, that, if I was really bent on finding a local leftist, Bill Meulemans might be able to help me out. Meulemans, who taught political science at SOSC for 28 years, moved a couple of years ago to Marion County, where he's writing a book on the conflict in Northern Ireland. He also teaches three months a year at the University of Belfast.

I was lucky to find Meulemans at home. He couldn't have been more cooperative, and established his credentials by noting that, years ago in Ashland, the John Birch Society had put him on a list of professors it wanted to see fired for their political beliefs.

"So I went to their meeting," Meulemans said, "and they were

shocked."

According to Meulemans, to understand why the left is so hard to find in southern Oregon, you have to look at the political climate as it's evolved over the past six or seven decades.

"The Ku Klux Klan was very active in the 1920s in Oregon, and they determined state elections," he said. "In 1927, they peaked when they tried to outlaw parochial schools. Even people who might not have liked Catholics felt they shouldn't outlaw their schools."

In those days, Meulemans continued, the Klan had penetrated even local law enforcement.

"The sheriff had lots of Klansmen in the department, so blacks and Jews were intimidated by the law. A

legacy was built over many years that minorities as well as socialists were suspect and, with that as a backdrop, in the 1960s any leftist movement was viewed with hostility.

"In the early '70s, I was chair of the SOSC faculty senate and, after the killings at Kent State, the students wanted to march in protest. But the police were worried that, if the students did, they'd be fired on, because the number of guns sold locally had increased dramatically.

"The students finally held a nighttime vigil with candles, and many were crying, because they were afraid they'd be shot."

What it comes down to, Meulemans said, is that the area has had little direct experience with either minorities or left-wing radicals.

"If you were a leftist in southern Oregon, you had to move quietly and cautiously, or people would attack you.

"I had a Saturday-morning call-in radio show on KYJC for a while, and the hatred was incredible. I had a lot of threats, and I finally quit when I got an anonymous letter that said: 'The crossfire of our rifles is on the back of your neck.'"

MEULEMANS left SOSC in 1990, by which time the political climate, from his point of view, had greatly improved.

"A lot of things happen now in

southern Oregon that couldn't have happened 25 years ago," he said. "I think the Shakespeare Festival and the other theaters have helped move things along tremendously."

In parting, Meulemans gave me the name of a woman in Ashland who he thought was a member of the Communist Party. But, when I called her, it turned out she'd left the Party in 1968, unhappy over its support of the Soviet invasion of Czechoslovakia.

SHE AGREED to be interviewed, but asked that her name not be used, because she remains politically active and fears her opponents would use her past affiliations against her.

X., as I'll call her, became a communist when she was 16 years old.

She grew up in a big city, however, where the left was a significant presence — the opposite of the case in southern Oregon. Why, despite an ailing economy and widespread poverty, does she think the left exerts so little attraction here?

"It's because rural residents aren't as exposed to the left and other points of view as their urban counterparts," she said. "They don't have as broad an idea of what society is really like. The kids growing up in Rogue River and Central Point won't see the big picture."

X. is dismayed, though not surprised, by the considerable inroads being made locally by the right-wing Oregon Citizens Alliance, which she describes as "a very mercenary group."

"They're making all this fuss about gays and keeping themselves in business," she said. "I wouldn't call them fascists but religious zealots who play on the fears of uninformed people afraid of anything different. They're very dangerous."

"The OCA is the McCarthyism of the '90s. You can't pick on blacks or Jews anymore — it's not the correct thing to do — and we've gotten rid of communism, so what else is there to fear? The answer is homosexuals. Men are scared to death of being called fags, so they're an easy mark."

X. is disturbed by the resurgence of fundamentalism, not only on the

Christian right, but among other religions as well.

"I see a retrogression going on throughout the world. I never saw zealots years ago the way I see them now. Look at David Koresh calling himself the messiah."

"Sometimes I think it all stemmed from the tremendous fear of atomic war after World War Two. Fear drives people to religion for an answer."

Asked if she could refer me to any local members of the Communist Party, X. said no, but that, if I wanted to talk to an outspoken socialist, I should call Gary Murrell, who teaches history at SOSC.

She turned out to be right about Murrell's outspokenness.

"The U.S. has been a militaristic society," he said, in explanation of his turn to socialism. "It doesn't care about the general welfare, but about the welfare of the generals."

In addition to being a socialist, Murrell is a fourth-generation

'The U.S. Communist Party has lied to its members, and nothing was open and above-board. They lied about taking money from the Soviet Union, and said it wasn't happening.'

Oregonian who's lived in southern Oregon for the past ten years.

He points out that one of the reasons it's so hard to find any communists in the region is that a great many Party members, particularly in northern California, out of dissatisfaction broke away from the Party a year and half ago to form a new socialist organization called, with a tip of the cap to the American Revolution, the Committees of Correspondence.

"It's the most exciting development in the past few years, and Oregon has one of the largest chapters. They're in Portland, Albany, and Eugene, and we're trying to get one going in southern Oregon. Right now, though, I'm the only local member."

Murrell concedes that he's got his organizing work cut out for him here, and that there's a lot of educating to be

done, "because most people can't define capitalism, so they sure as hell can't define socialism."

What was the source of the discontent that led to the split in the Party and the formation of the Committees of Correspondence?

"The Soviet Union wasn't a communist country but a totalitarian state controlled by a small elite, with a more open organization in the U.S.," Murrell replied. "But the U.S. Communist Party has lied to its members, and nothing was open and above-board. They lied about taking money from the Soviet Union, and said it wasn't happening."

Murrell is no fonder of the Democrats or the Republicans than of the communists.

"Clinton and Bush both tell us we're all in this together, but, when you look at the looting of the savings-and-loans — it'll cost the taxpayers \$1.5 trillion over 30 years — it's clear that our S-and-L profits were privatized, while the deficit was socialized. I don't understand why people in this country aren't up in arms over it."

"I'd love to organize a socialist organization," Murrell continued, "but now, with the assault on civil liberties by the OCA, I'm spending a lot of time educating people on that issue. Fanatical Christians are very clever. They have a base in rural areas, they keep their

adherents in a state of terror, and they use this country's founding documents to cloak their attempt to destroy First Amendment freedoms. They also don't care who they hurt. If the county commissioners put the OCA's latest anti-gay initiative on the ballot in September, the election will cost \$38,000, and the county doesn't have a pot to piss in."

OTHERS IDENTIFIED with the local left are more open to dialogue when it comes to the OCA.

Kevin Preister of Peace House, an Ashland group committed to non-violence, rejects the leftist label, however, because such labels, in his view, feed into an us-vs.-them mentality.

"I don't know what term other people might use, but I don't want to be put in

a box," Preister said. "There's an overwhelming pressure in our lives to turn to violence to solve problems at the personal as well as the international level. We're trying to create a dialogue with the OCA, but, unfortunately, they don't want us at their meetings. Still, we're trying not to fall into the bigot-vs.-the-fag-lover trap."

NO REPORT ON the local left would be complete without an update on a radical organization that early in this century was a force to be reckoned with, particularly in the logging camps of the northwest. And, though it took some more calling around, I finally succeeded in locating the headquarters, in San Francisco, of the Industrial Workers of the World, also known as the Wobblies.

"Big Bill" Dunham, who answered the phone, described himself as an "office

wage slave."

When I asked him if he could put me in touch with any Wobblies in southern Oregon, he said that, as far as he knew, none had the good fortune to be resident

members nationally, with a large number in California, but we don't have the numbers today to function as a labor union."

So what does the IWW do if it doesn't serve as a union?

"We offer advice to people who want to organize in the workplace for better pay and conditions. We're a typical anarchist organization that functions through mutual aid, and we have graduate law students who volunteer their services."

'The left suffers from all kinds of fragmentation. It also tends to alienate a lot of working-class people. We're perceived as special-interest politics, and the poor and the working class resent that.'

in our neck of the woods.

Dunham emphasized that, unlike the socialists and the communists, the IWW, which represents the libertarian strain on the left, isn't a political organization, but a labor union — albeit at the moment a union more in name than in fact.

"We're socialists, but we're not a political lobbying group. We have 1,000

I couldn't hang up without asking Dunham why, in his view, in poor rural areas anyhow, the left has so little influence.

"The left suffers from all kinds of fragmentation," he said. "It also tends to alienate a lot of working-class people. We're perceived as special-interest politics, and the poor and the working class resent that."

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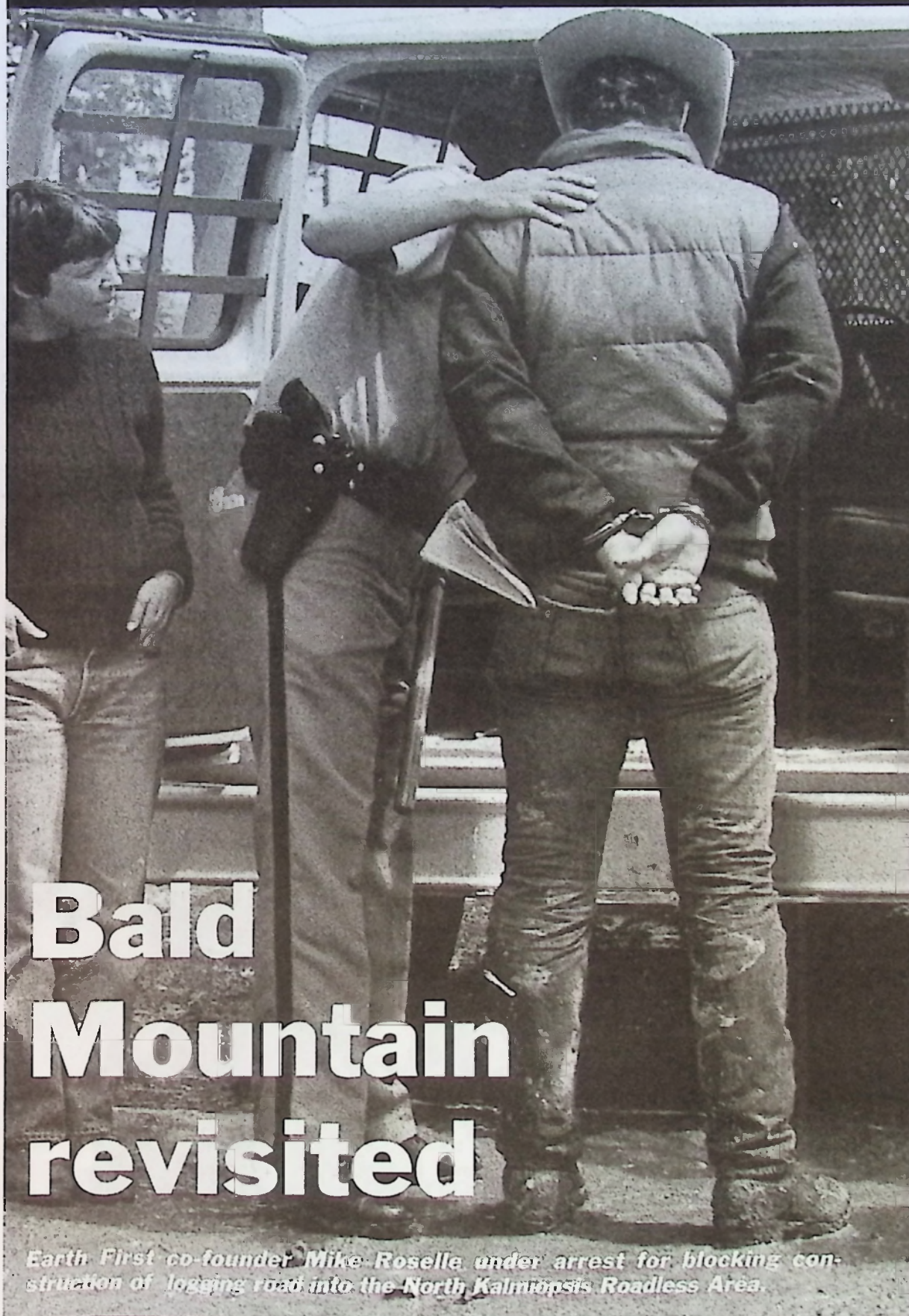
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One moonlit night ten years ago, radical environmentalism brought civil disobedience to the Siskiyou National Forest



Bald Mountain revisited

Earth First co-founder Mike Roselle under arrest for blocking construction of logging road into the North Kalmiopsis Roadless Area.

THE EASTERN horizon was beginning to pale when the dozen activists stealing through the forest finally reached their destination at the northern edge of the Kalmiopsis Wilderness.

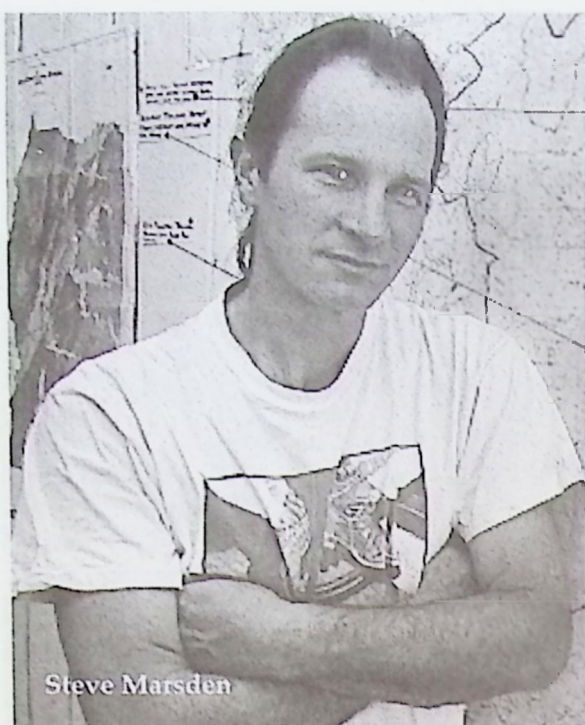
"It was a beautiful, moonlit night," Takilma schoolteacher Katherine Roncalio recalls. "We went right through the road-builders' camp on tiptoes, and it was very scary for me."

It was April 26, 1983, and what had Roncalio spooked was the knowledge that she and her companions were about to risk arrest — and possibly their necks — by blocking the paths of bulldozers working to open up 110,000 acres of virgin forest to logging.

At the time, Bald Mountain Road, some 25 air miles west of Grants Pass, was just another strand in the great web of logging roads that the Siskiyou National Forest had been spinning for a couple of decades. But the name Bald Mountain would soon be familiar to people all over the country, because the radical wing of the forest-preservation movement had chosen the road as its line in the sand.

What followed was ten weeks of blockades at the road-building site, and 42 arrests. The confrontation — which introduced Earth First to the nation — ended

BY GORDON GREGORY



Steve Marsden

only when a federal judge ordered construction on the road halted after about six miles had been completed.

In retrospect, it's easy to see why Bald Mountain Road became the battleground on which the region-wide conflict between timber and environmental interests reached its most ferocious pitch.

The road was vital to logging interests, not only because it would have opened up access to some 221 million board feet of timber, but because it was designed to serve as a barricade against further expansion of the Kalmiopsis Wilderness, where logging is prohibited.

In 1979, Congress more than doubled the size of the Wilderness, increasing it from 76,000 to 180,000 acres, and environmentalists, for their part, were determined to see the remaining 113,000 acres of the North Kalmiopsis Roadless Area protected with the wilderness designation, too.

BOB ETTNER, natural-resource staff officer for the Siskiyou NF, acknowledges today that everyone involved in the clash knew the road was about more than just a few timber sales.

"It'd have divided the area. The area would have been roaded and logged and everything else. The hand of man would have been all over that slope," says Ettner, who in the late '70s helped draft the development plan that included the road systems.

Ettner admits it probably never made much economic sense to build the roads, but he stresses that, a decade ago, timber production drove the Forest Service, and many in the agency were committed to opening up the roadless area.

What they didn't reckon on was the commitment Roncalio and other young activists had made to keeping the North Kalmiopsis wild.

On April 26, Roncalio was worn out from walking all night when she heard the grumble of a diesel-powered bulldozer filtering through the trees behind which she was concealed. According to plan, she and her companions then emerged in twos and threes and, in non-violent fashion, without resorting to taunts or

arguments, sat down in the path of the machine.

"I'll never forget it," Roncalio says today. "That bulldozer was ten times bigger than a regular one. We were just like ants in front of it."

She adds that the driver, who was working for Plumbly, Inc., of Medford, was so furious he shouted he'd run right over them if he weren't a Christian.

"I told him, I think Jesus wants us to protect the forest," Roncalio says.

She was eventually convicted of disorderly conduct for her part in the protest.

Before the demonstrations ended that spring, there were seven separate blockades and, though no one was seriously hurt, one protester, a woman who doesn't want her name used because she does contract work for the Forest Service today, says one bulldozer operator seemed resolved not to stop as he approached her.

"He just came roaring up the hill full speed. Two of the people in my group were so frightened they were saying they didn't want to die, and they tried to jump up and run off, only the rest of us wouldn't let them. We sat there, and the guy came right up till the blade of the bulldozer was six inches from our faces."

Blockade organizer Steve Marsden, who lives in the Illinois Valley, says he and the others put

themselves in the path of the bulldozers because they didn't see any other way to protect the area.

"The Forest Service knew the road was illegal," Marsden claims, "but they went ahead anyway and told the contractor to build it with all haste."

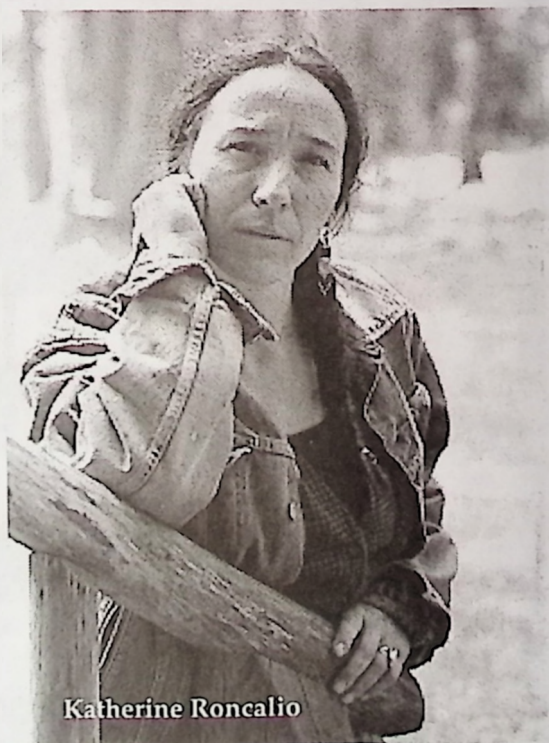
Not all environmentalists rallied behind Marsden and his friends. The Sierra Club, which had already lost a suit challenging the road, condemned the protesters (though Marsden believes that, in doing so, the Club was courting the support of Sen. Mark Hatfield, who opposed any additions to the Kalmiopsis).

The decision to resort to civil disobedience was a risky one. Nobody had tried that kind of thing before in such isolated circumstances, where anything was possible in the absence of witnesses.

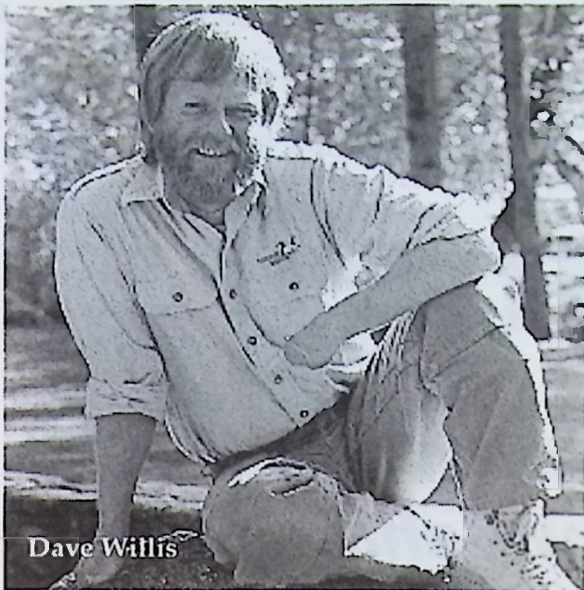
The construction workers, for their part, were equally nervous. Catskinner Lester Moore, who was working on the road, told the press he didn't expect the environmentalists to remain peaceful and, by the time of the third blockade, on May 10, tensions had indeed built to a dangerous level. On that day, a bulldozer operator repeatedly charged a group of protesters, and finally half-buried one woman under a load of dirt.

"She was buried to her waist, and couldn't get loose," Marsden says.

The woman, who wasn't seriously hurt, was later freed, and arrested.



Katherine Roncalio



Dave Willis

A fourth action, on May 11 on Taylor Creek Road near the Briggs Valley Campground, involved only two protesters: Earth First founder Dave Foreman and Ashland activist Dave Willis.

It was a bizarre scene. The two had pushed a log across the road, and Willis, who'd lost his hands and part of his feet

to frostbite while mountain-climbing in Alaska, was in a wheelchair behind the log.

Sheriff's deputies watching from nearby asked the pair to move the log and, when they refused, winched the log off the road. Then a truck full of construction workers rounded a bend and headed straight toward Willis and Foreman. It managed to drive around Willis, but a determined Foreman jumped in front of it.

"The truck stopped for a second," Marsden says. "Then it moved, and bumped him."

Foreman kept backing up as the truck repeatedly advanced into him, but he eventually lost his balance and fell, and the front of the truck rolled over him, miraculously without injuring him.

Marsden says the crew then jumped out and began yelling at Foreman, calling him a "communist" and threatening to beat him. He was saved by police, who arrested him.

No one interviewed for this story recalls those days with nostalgia.

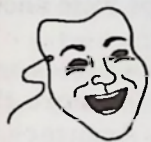
"When this was going on, we were less than dirt in the community," Marsden says.

NEIL KAGEN, the then-inexperienced attorney who handled the separate Earth First lawsuit that stopped construction on the road, believes the protest had no influence on the court's decision, and that it was therefore probably pointless. But Marsden says that such protests, even when they fall short of their immediate goals, are important, because they focus attention on the broader issues of forest preservation.

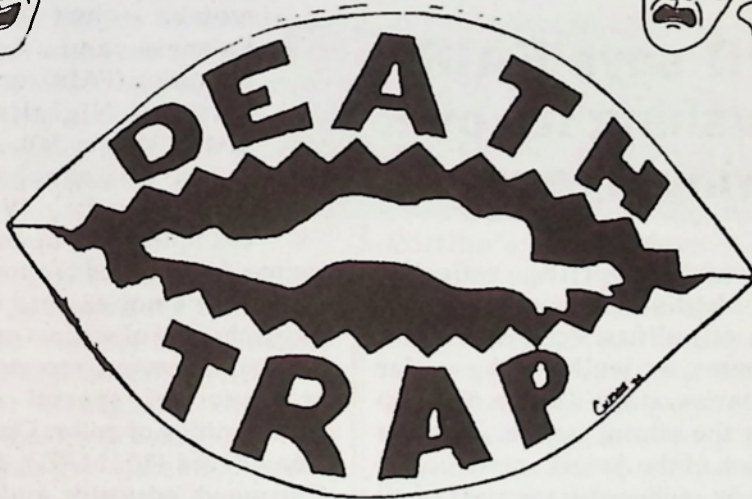
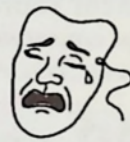
They may not remember them fondly, but none of the protesters interviewed regrets taking part in the blockades.

Willis says he put himself on the line because he had no choice.

"I don't believe those of us who were out there were out to start a movement," he says. "We were out there because we were tired of seeing the forest beat up."



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More of the same?

Fairness and Accuracy in Reporting (FAIR) charges that NPR news shares the 'Beltway bias' of commercial journalism

BY CHARLOTTE RYAN

WHEN IT WAS founded two decades ago, National Public Radio defined itself as an independent alternative to mainstream commercial broadcasting. Unlike the corporate giants, NPR would "promote personal growth rather than corporate gain," and "not only call attention to a problem, but be an active agent in seeking solutions," according to the network's 1971 mission statement.

To this day, public-radio fund-raisers urge listeners, "Get the facts as you really can't get them on commercial television" (WBUR, 10/21/92). And on many occasions, NPR provides its listeners with exactly this — fuller, deeper news and a wider range of views.

But a detailed study of *All Things Considered* and *Morning Edition* over a four-month period suggests that NPR doesn't routinely reach this goal. Though there were notable exceptions, NPR's regular coverage mirrored that of commercial news programming: NPR stories focused on the same Washington-centered events and public figures as the commercial news, with

the White House and Congress setting much of the political agenda. NPR's sources often paralleled those of *Nightline* and other network public-affairs shows, with a similar tilt toward government sources and politically centrist or conservative think tanks and publications. While NPR's special series

NPR says FAIR is pushing its own left-wing agenda: 24

and cultural reporting reflected considerable diversity, its day-to-day coverage of politics, economics, and social issues, as well as its regular commentaries, didn't come close to reflecting the ethnic, gender, or class composition of the American public.

This study reviewed transcripts of all weekday broadcasts of *All Things Considered* and *Morning Edition* from September through December 1991. The sample included 2,296 stories, which featured 5,507 quoted sources. Government officials were 1,414 (26%) of all sources. Journalists, writers, and academics made up 22%, with other professionals (lawyers, scientists, political consultants, etc.) representing 15%. Ordinary citizens, including "on-

the-street" interviews as well as individuals interviewed as workers, young people, or seniors, constituted 10% of sources. Public-interest advocates and representatives of organized citizen groups were another 7%.

Only 21% of NPR's sources were women — just 3% more than Fairness and Accuracy in Reporting (FAIR) found in a 1990 study of *Nightline*'s guests (*Extra!*, Winter '90). And in some cases, this number dropped precipitously. Women, for example, made up only 5% of the sources interviewed in sports coverage.

While it's not easy to identify the race/ethnicity of sources on radio, NPR did feature several reports that looked at issues of special concern to communities of color. On *All Things Considered* (10/14/91), for example, Chippewa educator and writer Ted Mato explored the devastating effects of government-run boarding schools on Native American children. Both *All Things Considered* and *Morning Edition* featured a week-long series, "The Great Divide," on the legacy of affirmative action (9/16-20/91).

On the other hand, NPR's commentators were overwhelmingly white. Ninety-six percent of the regular commentators used during this period

Reprinted, with permission, from the April/May 1993 issue of *EXTRA!*, a publication of Fairness and Accuracy in Reporting, 130 W. 25th St., New York, N.Y. 10001.

were white; none were African-American, Latino, or Native American.

One-third of NPR's segments addressed international events and two-thirds addressed U.S. domestic affairs. Of the domestic stories, 29% were about political issues, 24% dealt with social issues (e.g., sexual harassment or affirmative action), and 13% covered economics. Another 29% were cultural and arts reporting.

Domestic coverage focused primarily on Washington and secondarily on the east coast. The northeastern states, from the District of Columbia to Maine, were the site of 59% of domestic stories (excluding those, like book reviews, that had no geographic location). By contrast, the midwestern states, where about 27% of the U.S. population lives, were the location of only 10% of domestic stories. (Although Puerto Rico was in the midst of an important referendum campaign on the island's relationship with the U.S., only two stories were filed from there — .16% of domestic coverage.)

Like commercial broadcasters, NPR in its international coverage concentrated on Europe (55% of international stories) and downplayed events in the Third World. Only 12% of NPR's international coverage dealt with Asia (excluding the Mideast), 8% with Latin America and the Caribbean, and 6% with Africa. These three regions together account for more than three-fourths of the world's population.

GOVERNMENT officials accounted for 26% of all NPR's sources, more than any other category. Like commercial media, NPR treated government officials as the most important kind of newsmakers; their travel, meetings, statements, etc., became the main hooks for stories. They helped determine which events were selected as newsworthy as well as what was said about the events.

For example, in coverage during the month prior to the Mideast peace talks in Madrid, 12 of the 26 *Morning Edition* stories on the talks led with a quote from a Bush administration official; and six of the stories began with a quote from secretary of state James Baker. By focusing on the secretary of

state's travel plans, anticipated meetings, etc., the stories allowed Baker to frame himself as "honest broker" between two feuding neighbors, an interpretation that's disputed by participants in the talks.

Obviously, the Mideast peace process deserved considerable attention. But the large number of stories (130 — more than were reported on Africa and Latin America combined) may have reflected administration media efforts as well as an "objective" judgment of newsworthiness. Bush and Baker were quoted on NPR more often about the Mideast peace process than on any other single issue (21 times; in 19 stories, their comments provided the lead quote).

Major events in other countries that

FAIR: Nina Totenberg tilted to the right in her coverage of Clarence Thomas and Anita Hill

weren't promoted actively by Bush or Baker received far less attention. For example, the peace talks in El Salvador, which ended more than a decade of civil war, were covered in only six stories; in the absence of Bush or Baker signaling its importance, the crisis in Somalia received only two stories — even though, according to *Morning Edition's* own sources (12/18/91), Somalia was experiencing the most severe malnutrition in the world, and many thousands had already died.

At times, NPR did break with commercial news conventions, as when it covered the Haitian coup extensively despite the fact that Bush and Baker didn't champion deposed Haitian president Jean-Bertrand Aristide. Overall, however, priorities in foreign reporting trailed the Bush administration's foreign-policy agenda. The issue raised here is the need for journalists to exercise independent, critical judgment in telling the American public what's significant in the rest of the world.

Washington-based stories dominated NPR's domestic reporting, accounting

Nina Totenberg



for 28% of coverage. Sixty-one percent of the domestic political stories were reported from Washington. Top administration officials or members of Congress provided the lead quote in more than half (53%) of all Washington-based stories.

Beltway bias — the tendency to allow Washington officials and establishment pundits to set the news agenda — affects not just the selection of stories, but also the slant

taken on stories. A striking case of this occurred during the Clarence Thomas hearings, when NPR's Noah Adams interviewed ubiquitous Beltway pundit Norman Ornstein (*All Things Considered*, 10/14/91).

Adams began, "Jesse Jackson said this weekend that — talking about the hearings — 'a whole definition of how to treat women in the workplace will come out of the moral authority of one black woman,' and I'm sure that's true, but my question is, what will happen to Congress? Is Congress done some harm with this process?" The interview never returned to Jackson's broader point about the impact of these hearings on the nation, not just the next congressional election.

LIKE COMMERCIAL media, NPR usually seemed to assume the neutrality of government sources, sometimes repeating partisan charges of those in government, regardless of documentation or merit.

For instance, on two consecutive days, Nina Totenberg broadcast charges by Republican Sen. John Danforth that

Anita Hill's accusations against Supreme Court nominee Clarence Thomas were politically motivated (*Morning Edition*, 10/8-9/91). On the second day, she aired his specific — but undocumented — charges against named organizations.

"It's going to be a field day for the interest groups, for the so-called Leadership Conference on Civil Rights, People for the American Way. Their American way is the way of lynching. It's going to be a field day for all the groups ginning up all the phone calls and all the pressure on senators. It's going to be a field day for all the scurrilous little rumors. It's going to be a field day for people who slip the unmarked envelopes over the transom or under the door. Oh, it's going to be a field day. Read all about it. Tune in tomorrow."

The groups named were not quoted in response to these unsubstantiated charges in either segment. Ralph Neas of the Leadership Conference on Civil Rights was interviewed briefly a week later — after the Senate had confirmed Thomas.

NPR FOLLOWED the mainstream news convention of using White House or congressional happenings as the hook for stories, then interviewing a leading Democrat or a leading Republican to convey an opposing point of view.

Of the 616 high-ranking political figures quoted — including White House, Congress, cabinet members, key department heads, ambassadors, etc. — 57% were Republicans or high-ranking Bush-administration members, and 42% were Democrats. (The difference most likely reflected a Republican White House. President Bush and secretary of state Baker alone accounted for 88 appearances.)

The attention NPR paid to formal balance norms can be seen by counting lines in printed transcripts. Thus, a ten-line statement by Baker is followed by nine lines from Senate majority leader George Mitchell. (A line of transcript is approximately four seconds of airtime.)

Coverage of Congressional hearings usually included statements of comparable length by the leading Republican and Democratic committee members. Despite conservative accusations that Nina Totenberg's

reporting during the Clarence Thomas hearings was biased to the left, a tally of sources used by *Morning Edition* during the hearings revealed that Republican and Democratic sources were quoted 17 times each. Similarly, Anita Hill's and Clarence Thomas' statements each amount to exactly 20 lines of text. (Hill made three appearances, Thomas four.)

This attention to formal balance, however, didn't necessarily give the listener access to the range of debate within Congress. The assumption, often erroneous, is that the leadership of the two parties represents the range of congressional views on the issue at hand. Nineteen Democrats and 14 Republicans in Congress were used as sources more than five times, but no members of the Black Caucus, Hispanic Caucus, or Women's Caucus made that elite list.

By balancing Republican officials against Democratic ones, NPR also tended to frame political debate as something that occurs within the government, not among the public. Organized citizen groups and public-interest advocates made up only 7% of sources on NPR — roughly the same as revealed in comparable studies of *Nightline* and *MacNeil/Lehrer*. The number of activists from any one movement is small. Leaders from racial and ethnic communities accounted for 1.5% of all sources; organized labor constituted .6%; the women's movement, .4%; environmental activists, .3%; gay and lesbian activists, .2%.

Political activists also talked for a relatively short time — an average of six lines in transcripts, about 24 seconds — making it difficult for them to change the frame already set by established newsmakers. While activists and citizen groups constituted 7% of total sources, they were only 3% of sources who spoke at length.

If sources who are directly involved in a news event are newsmakers, then the experts who explain and interpret those events can be considered "news shapers." (See Lawrence Soley, *The News Shapers*.) In mainstream media, news shapers are mostly think-tank analysts, academics, former politicians, and journalists.

NPR makes regular use of the same news shapers as commercial media,

giving precedence to those from either conservative or centrist/establishment institutions. This center/right skew is perhaps more significant on NPR than in other media, because the radio network gives its news shapers more time to express their views — 74% of sources interviewed at length on *All Things Considered* and *Morning Edition* were news shapers.

THE TILT TO center and right can be seen clearly in the selection of experts from think tanks. The think tank most frequently quoted by NPR was the centrist Brookings Institution, while other centrist think tanks were among the ten quoted two or more times by NPR: the Carnegie Endowment, the Woodrow Wilson Institute, the Wisconsin Project (which deals with nuclear non-proliferation issues.)

Conservative think tanks of various stripes were also well represented. Among those quoted more than once: the pro-business American Enterprise Institute, Kevin Phillips' American Political Research, the hawkish Center for Strategic and International Studies, the AIPAC-affiliated Washington Institute for Near East Policy, and the libertarian Cato Institute.

On the other hand, only one think tank that might be considered left of center — the National Security Archive — was quoted more than once. The leading multi-issue think tank of the left, the Institute for Policy Studies, was never quoted in the four months studied.

The journalists that NPR uses as sources come from solidly establishment news outlets. Topping the list was the *Washington Post*, followed by the *New York Times*, the *Associated Press*, the *BBC*, and *Newsweek*. Journalists cited more than once came from 22 media outlets — none of which could be considered an alternative news outlet.

While conservative analyst Kevin Phillips is a regular

contributor, interviewed alone or in tandem with Cokie Roberts, there's no left journalistic voice. Individual progressive sources do appear on NPR as news shapers, especially academics. But their appearances are sporadic; they aren't generally on the Rolodex of regular sources, as centrist and conservative think tanks are.

Most **Morning Edition** and **All Things Considered** programs gave substantial air time (approximately 35 lines — roughly two minutes and 20 seconds) to a commentator who plays the role that a columnist plays in print media.

Fifty-seven commentators were used, during the four-month period; 27 of these, who were featured two or more times, can be considered regular commentators.

With commentators, NPR had the discretion to select a broad range of perspectives, and some commentators did just this. Carmen Delzel spoke as a single parent, Lynda Barry recalled class tensions as they emerge over Halloween customs, Elaine Segal offered a moving personal history of experiences of sexual harassment.

But overall, NPR's selection of commentators was strikingly narrow. Of 27 regular commentators on **Morning Edition** and **All Things Considered**, all but one were white (96%). Barry, the single exception, is half Filipina. There were no regular commentators who were African-Americans, Latinos, or Native Americans.

Only four of 27 regular commentators were women (15%); of all 57 commentators, ten were women (18%). Women weren't only underrepresented, they were ghettoized. Only one commentator on international politics and none on U.S. politics or economics came from women. (Men did 28 international commentaries, 21 commentaries on U.S. politics, and seven economic commentaries.)

WHILE NPR MIGHT argue that its choices for news sources are limited by the fact that people in power are mostly white and male, there's no reason why the commentators selected by public radio can't reflect the diversity of the public. Instead, 85% of its commentators came from the most

overrepresented demographic group in commercial broadcasting — white men.

The format of most public-affairs programming on both commercial and public television precludes a substantive role for the public. Earlier studies of MacNeil/Lehrer and **Nightline** found few ordinary citizens interviewed as news sources.

In sharp contrast to television, **Morning Edition** and **All Things Considered** frequently took advantage of their more flexible format to include the reactions of the public. Five percent of sources were typical passersby

Virtually all of NPR's regular commentators are white, according to FAIR

whose commentaries were solicited in bars, beauty salons, or "on the street." After Anita Hill's testimony in the Clarence Thomas hearings, for instance, NPR made use of its affiliate structure to bring listeners the reactions of people across the country — restaurant and bar patrons in Atlanta, New York, and Chicago, hair-salon clients in Salt Lake City, etc.

Transcript analysis didn't permit consistent identification of the race/ethnicity of citizen sources. It was clear, however, that NPR on a number of occasions chose locations that would maximize chances of interviewing people of color — a Latino restaurant in Washington, a popular bar in an African-American neighborhood of Atlanta, or the shopping district of a largely Asian neighborhood of Los Angeles.

While in most of NPR's coverage female sources were outnumbered by a ratio that ranged from 4:1 (journalists, writers, and academics) to 13:1 (government officials), almost half of "average citizens" quoted were women.

Besides the person-on-the-street interviews, NPR also occasionally sought out comments from people as part of a demographic group. Two percent of sources were people interviewed as workers, while 3% were cited as representatives of either youth

or the elderly.

In involving the public, NPR suggests the potential of radio to further democratic communication. Nonetheless, there are limitations in how NPR uses public voices. John or Jane Q. Citizen was rarely given the opportunity to develop an argument at length. The average length of comment allowed for a person on the street was three lines (roughly 12 seconds), as opposed to 13 lines (52 seconds) for a news shaper (journalist, writer, or academic). News shapers accounted for 22% of all sources, but represented 70%

of the sources who spoke more than 25 lines (100 seconds or more). People on the street were 5% of all sources, but only 1% of the sources who spoke at length.

Just as social scientists are finding that the complexity of popular thought on issues can't be measured as well by

multiple-choice polls as by focus-group interviews, so journalists would be well advised to move toward a more extensive format. In cases where NPR engaged in more intensive interviews, the sophistication of the views of citizens and activists emerged. Phyllis Crockett's interview (**Morning Edition**, 10/15/91) in Washington, D.C., with three members of an African-American family grappling with their reactions to the Thomas hearings stands out as an example of the richness of this approach.

NATIONAL PUBLIC RADIO at its best suggests what public radio could be, news that provides the background and context necessary to make sense of the day's events, news that provides critical and diverse perspectives. Yet, despite some exceptional reporting, NPR's routine coverage is hard to distinguish from commercial broadcast journalism.

NPR tends to interview those in positions of power, whether in government or in established institutions. The price NPR pays for this conventional approach is that it frequently excludes independent or non-establishment points of view — even on occasions when those views represent a critical mass of the public.

There are many possible explanations for this, none of which are mutually

exclusive. Conservative attacks may have had a chilling effect on NPR; self-censorship may have increased as NPR editors consider the potential effects of cuts in funding should conservatives successfully convince Congress that NPR is too bold.

Another possible contributor to NPR's conventionality may be that, in its search to be considered "professional" by mainstream journalists, NPR may have taken on some of the weaknesses of commercial journalism. One mainstream convention is that journalists cover the views

of those with power and, for a counterpoint, the most "established" opposition perspective. Reporters should question modes of operation that work to exclude articulate, legitimate points of view.

Though NPR, at times, breaks with these conventions, it generally adheres to them — equating the workings of public officials with news, equating balance with interviews with the top-ranking member of each party — and this keeps NPR's coverage safely within conventional Beltway discourse.

To provide an independent alternative

to commercial broadcasting, NPR needs to ask questions about the goals of journalism. Should news primarily report what groups in power do and say? Or should it, in the tradition of investigative journalism, cast a critical eye on groups in power? In the interest of democracy, should it report what groups *not* in power do and say? How can journalists expand news criteria to include relatively undercovered populations and regions? These are questions National Public Radio, at its best, sometimes raises. But they need to be addressed each and every day.

'We make no apologies'

BY BILL BUZENBERG, VICE PRESIDENT, NPR NEWS

NATIONAL PUBLIC RADIO is pleased that Fairness and Accuracy in Reporting (FAIR) says NPR is "a daily oasis in the midst of a vast broadcasting wasteland." And we're pleased to have **Morning Edition** and **All Things Considered** recognized as "in-depth news programs unmatched on the radio dial." Other aspects of the group's critique are more troubling.

The thrust of the group's assault, based on its limited study of weekday NPR programming in late 1991, is that NPR commentators weren't diverse enough, and the programming was too mainstream, reflecting what the author labels as a "Beltway bias."

Too Washington-oriented? Even in their study, FAIR acknowledges that three-quarters of NPR's reporting comes from outside Washington. More voices of citizens from communities across the United States are heard on NPR than on any other national news program. According to FAIR, some 7% of NPR programming comes from citizen or public-interest groups. With 5.5 hours of original news programming a day, that 7% represents several hours of programming each month — again, more than any other broadcast-news organization. More

international reporting, including numerous reports from developing countries, is also heard on NPR than on any other American broadcast-news service.

Too mainstream? Our goal is excellence, and we make no apology for being in the tradition of high-quality American journalism. That's where we want to be and believe we should be. We intend that our coverage equal or surpass that of the best newspapers and broadcast news organizations, and we try to excel in that company. Excellence doesn't seem to be a concern of FAIR.

When Nina Totenberg reports from the Supreme Court, or Tom Gjelten and Sylvia Poggioli from Bosnia, or Mara Liasson and Elizabeth Arnold from the White House, or John Burnett from Texas, or Maria Hinojosa from New York City, or Cheryl Duvall from Chicago, this is reporting of the highest caliber in any medium. It appears that FAIR has some other mission in mind for NPR besides quality journalism, presumably as an outlet for viewpoints from the left. The **American Journalism Review** (April 1993) notes that FAIR is "fervidly ideological . . . it often requires a true believer's leap of faith to accept some of their premises." One-sided opinion or biased reporting isn't

NPR's purpose. Our intent is to air thorough, balanced reporting and a broad spectrum of views from many different political perspectives.

Not diverse enough? FAIR could have reported that NPR is the single most diverse news service in the nation, three times more diverse than newspapers. We look and sound more like America because, overall, NPR news has a staff that's about 50% female and 25% minority. By comparison, the American Society of Newspaper Editors reports that on about half of this country's newspapers, minority journalists make up only 10.25% of newsroom staffs. The other 45% of American newspapers have no minority staff members at all. In addition, more women are heard on a regular basis on NPR than on any other broadcast-news service.

INSTEAD OF FOCUSING on this diverse group of NPR reporters, editors, and producers, and the work they do day in and day out, FAIR decided to study only a selection of weekday commentators who were on the air more than once. The study left out some 96 hours of news programming on the weekends. This meant the group didn't

include 36 commentaries by Elvis Mitchell and 27 commentaries by Clarence Page during 1991.

At present, nine of the 30 regular commentators on **All Things Considered** are women, and on **Morning Edition**, three of 17 are women. We have three regular African-American commentators, one Hispanic, one Yup'ik Eskimo, and one Vietnamese.

Minority commentators who appeared on the air once during the group's period of study, and thus were excluded by FAIR, include Vertamae Grosvenor, Linda Chavez, Ruben Martinez, Walter Williams, Eleanor Holmes Norton, Bebe Moore Campbell, Roger Wilkins, Ethelbert Miller, and Askia Muhammad. This is still not as diverse a group as we intend to have, but it is substantial, and as good as or better than any other broadcast news organization.

IN THE FINAL analysis, our listeners — not FAIR — are the best judges of the quality and content of our news programming, and our listenership has grown remarkably over the past two years. Between spring 1991 and fall 1992, according to Arbitron data, the combined weekly listenership of **Morning Edition** and **All Things Considered** increased 35%. According to fall 1992 Arbitron data, every week 7.05 million people tune in to **Morning Edition**, while 6.6 million join **All Things Considered**, all-time highs for both programs. Clearly, we're doing something very right indeed.

Is there room for improvement in what we do? Certainly, and we work hard at that every day. Can we continue to expand the spectrum of viewpoints on NPR programs? Yes, we can and we will. Can we provide more documentary reports of high quality and breaking-news pieces with sharp analysis? Despite our limited funds and small staff, that's precisely what we want to do. However, the more solid and thorough we become, the more criticism we receive from groups with their own political agendas to push, groups such as FAIR. These ideological critics, whether of the left or the right, seem more interested in their own biases being aired than in the public's access to balanced and accurate information as broadcast by NPR news. ☛

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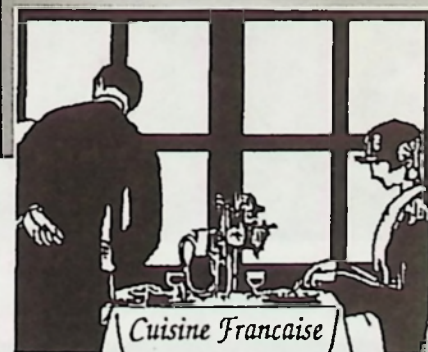
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Music man

*William Whitson teaches kids
to love music, not just to make it*



William Whitson leading the Palo Alto Chamber Orchestra, which will give a benefit concert for Jefferson Public Radio in Roseburg on June 26.

MOST KIDS get their first experience as performers of music in circumstances less than harmonious.

The usual image that comes to mind is of 500 screaming ten-year-olds crammed onto a school stage while their captive relatives sit with frozen smiles through two hours of "The Peanut Song" and "The Bugler's Holiday."

Or maybe you were one of those lucky tykes who learned to hate music forever when your doting parents forced you to prove how stiffly you could play Mozart or Bach at your piano teacher's annual recital in a stuffy church basement.

There's an organization, however, that offers musically inclined young people both a serious environment in which to study and an atmosphere of camaraderie. The Palo Alto Chamber Orchestra (PACO) was founded in 1966, and is still led by its founder, William Whitson, a robust Army veteran equally at home waving a baton or a fly-fishing rod.

No church basements for this group. Whitson and PACO have performed in celebrated concert halls around the world, from London's St. Martin-in-the-Fields to the Sydney Opera House in Australia. They recently toured the major cities of the former Soviet Union, and last summer they played before an audience of 3,000 at Expo '92 in Spain. But, if you want to get Whitson all fired up, forget the stickers on PACO's baggage and talk to him about the organization's educational work. An old-fashioned combination of enthusiasm and toughness, Whitson divides his students into two

BY RUSS LEVIN

categories, the "superstars" and the "pluggers" — and it's the latter who really matter to him.

"I feel greater success when I take someone who's not very talented and motivate them," he says. "I don't worry about the superstars."

To be sure, PACO isn't for every kid with a knack for picking out "Chopsticks" on an out-of-tune upright.

The students in the organization are selected by means of careful auditions, and a serious commitment is expected of each successful applicant.

The key to the PACO experience is as much interaction as music-making.

"Human relationships — that's what the whole thing is built on," Whitson says.

PACO is in fact not one but five separate chamber orchestras.

Children are accepted as early as age eight, and there are five separate levels: Superstrings (for ages 8-10), Preparatory Orchestra (10-12), Training Orchestra (12-14), Junior PACO (14-16), and Senior PACO (16-18). Exceptions to the age categories are made for ability, and Senior PACO is the touring ensemble.

One of the great things about PACO is that students who begin the program as eight-year-olds and stick with it through the senior ensemble end up playing together for ten years by the time they finish. The strong community feeling they develop from this prolonged association takes a lot of the pressure off them, and Whitson relieves even more of it by emphasizing that concerts are just a part of the overall learning process.

"The performance isn't the most important thing," he says. "I enjoy the rehearsals more, because the kids know they're the human part. The performance is just a statement. You don't worry about the audience if you've done your work."

In this regard, Whitson finds the attitude the orchestra encountered during its recent Russian tour distinctly refreshing.

"Russian audiences," he says, "come to share, not to judge."

On the other hand, Whitson feels the proliferation of studio-recorded music has had a negative effect on American

audiences.

"Recordings are very sterile now. The public expects a perfect rendition. You can never satisfy technicians."

He's even more dubious about the age of electronics in general, which he sees as divorcing children from the healthy immediacy of experience that feeds into music-making.

"The realities of TV and Nintendo are

**Truly to make music,
Whitson believes,
young people need to get
at life directly,
without the mediation of
high-tech devices**

fake. You can change your reality by switching channels. The whole culture can change its reality in a click."

To be able truly to make music, Whitson believes, young people need to get at life directly, without the mediation of high-tech devices.

"Think of Vienna in 1800. Everybody did art, but, all around, everyone was dying. People don't experience realities like that today."

Like many another musician, Whitson calls Mozart the most difficult composer to master. He says a recent performance of the Symphony No. 39 in E flat — the "Prague" — was "the hardest thing" he's ever conducted.

"Even the minuet is marked allegretto. It's like Don Giovanni turned upside down. Playing Mozart is like cutting diamonds. There's no leeway."

PACO's regular season usually includes about 20 concerts, and residents of southern Oregon and northern California are fortunate that the organization has made a tradition of performing in the region. We get a bonus this year, too, because, in addition to its regular annual appearances, in Dunsmuir on June 25 and Ashland on June 28, the

orchestra will travel to Roseburg on June 26, to play a benefit concert for Jefferson Public Radio.

The soloist on the current tour is Paul Hersh, a member of the faculty of the San Francisco Conservatory of Music. A versatile musician, Hersh appeared with PACO last year as a viola soloist, and this year will be at the keyboard when the orchestra plays Mozart's Piano Concerto No. 9 in E flat.

What's on the program

HERE'S THE schedule for this year's regional performances by the Palo Alto Chamber Orchestra.

• On June 25, PACO will perform outdoors in the city park in Dunsmuir, Calif. The concert, a benefit for the park's botanical gardens, begins at 6:30 p.m. A reservations-only dinner, limited to 210 people, is also planned, for 5 p.m.; or concertgoers may bring picnic dinners. Tickets for the dinner and concert are \$15 for adults and \$12 for seniors and students. Tickets for the concert alone are \$6 for adults and \$5 for seniors and students. For tickets, call 916-235-4740.

• On June 26, PACO will perform in the Jacoby Auditorium at Umpqua Community College in Roseburg. The concert, a benefit for Jefferson Public Radio, begins at 8 p.m. Tickets are

available at Rickett's Music and Fullerton Drug/Hornsby's; or call the UCC fine-arts office at 503-440-4691.

• On June 28, PACO will perform outdoors in the Elizabethan theater of the Oregon Shakespeare Festival in Ashland. The concert, a benefit for OSF, begins at 8:30 p.m. For tickets, call the OSF box office at 503-482-4331.

The program in Roseburg and Ashland will include:

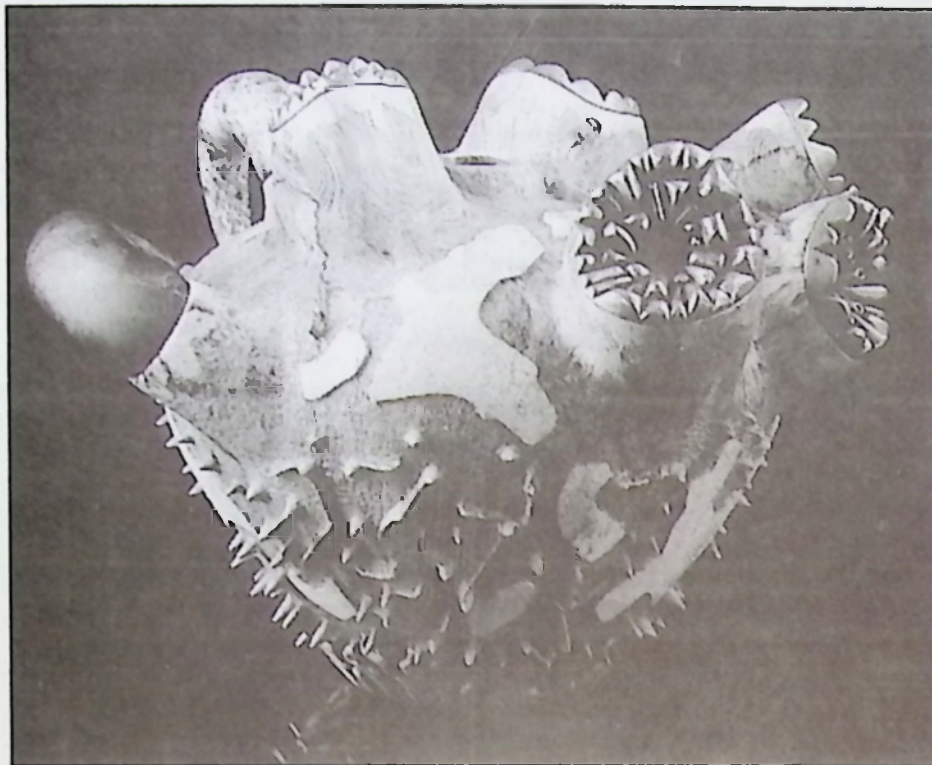
• Vivaldi's Concerto for Four Violins, Op. 3, No. 10, from *L'Estro Armonico*.

• Mozart's Serenade in D, K. 239.

• Samuel Barber's Adagio for Strings.

• Mozart's Piano Concerto No. 9 in E flat, K. 271 ("Jeunehomme"), with Paul Hersh, piano.

The program in Dunsmuir will include the Vivaldi and Mozart concerti, plus several encore pieces.



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Madrone Burl, Cast Lead, Soapstone

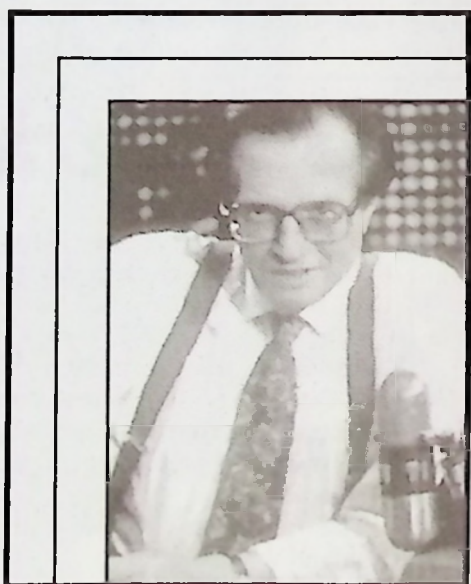
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The Buchsbaum papers

LENI RIEFENSTAHL has described my Aspect as chic but menacing. I am bald, have a small Goatee und squeamish Blue Eyes. I usually wear Pinstripes and a light pink Makeup. I am a thin and agile Man and walk nowhere without an iron-pointed Alpenstock. I am at this Dime undertaking to write a Passage in my Journal about a Notion that has been obsessing me.

What happened ist that I have become fatigued with applying to the Professional Vomen who line Wabash Avenue in the Evenings and have begun to dream in my Silken Hours of the Comfort of being intimate as they say with somevun better educated. I am alone in this Vorld and perhaps deserve such a pleasant Accommodation. So I put an Ad in the *New York Review of Books*, a Patient of mine having told me that this ist the only Vay for Educated People to meet vun another. My ad simply stated: Elderly Psychoanalyst vishes to meet compatible Voman.

Vell, that vas when my Droubles started. I received a Total of xixty Responses, all from Vomen who wanted to marry me. Vifty-nine of these I had to discard owing to a certain faint but unmistakable Tincture of Jewishness suggested by their Names.

The xixtieth Letter vas from a middle-aged Voman named Delilah Larsen. How I admired this Development, what a Tremor of Joy I felt as

I rolled those two delicious Syllables across my Tongue! She wrote vrom New York, vich vas a Point in her Disvavor, but I calculated on answering her anyway — I vas veeling voolhardy even though I live here as you brobably know incommunicado und in dire Fear.

When I called the Number she had given me I noticed at vunce that her Voice vas pretty. That is true of many Maedchen and I vas not affected, but I soon became alert — she vas expressing an Interest vich aroused in me a Sense of Varning. I confessed to her nothing except my Name, Profession, and Hometown. When she wanted to know whether I had ever been married, I merely murmured:

I do not approve of Long Distance Calls because of the Exbense, and am obliged to hang up now.

I vent to the Kitchen and ate a Bowl of Cornflakes. I vas convinced that my Venture had been a Mistake, and that it would be vise to stick close to the Brostitutes on Wabash Avenue who have served me so vell since my Arrival here after the Downfall of the Third Reich.

That vas the End of it, I thought, but a few Days later this Saucebox to whom I had not even given my Address took the Liberty of writing me a letter. I read in Fear and Drembling:

Dear Dr. Buchsbaum — Thought you had evaded me, didn't you? But you said you would

BY RUTH JESPERSEN

like to meet a compatible woman, and God knows I am nothing if not a compatible woman. So I looked you up in the *Directory of Medical Specialists*, and found your address and some other information on you. Oh, I was a regular bloodhound, and tracked you every step of the way.

Esteemed healer, you are definitely someone I would like to know. You remember, of course, that Dostoyevsky used to send Freud his latest pages. Well, that day on the phone I had the idea I was speaking with Freud. I am enclosing a letter to my agent from Gordon Lasch of the Dumkopf Publishing Company so you can see what my own relationship to literature is. I have written a novel which everyone says is brilliant but which is flawed in some way I don't understand yet. The problem is, I believe, psychogenic. My own psychiatrist, Dr. David Whamberger of New York City, whom I see once a week, is not helping me at all with the problem, whatever it be — he seems to be mostly interested in medication. I don't know what, if anything, I can do about my novel. It is long, avant-garde, literary, and European. Would you be willing to read it if I send you a good Xerox?

Or will you at least write to me and tell me about yourself? I am so eager to meet you that I would fly to Detroit to do so, but will await your word on this. And perhaps it would be better for me to send you the book first. My whole being is in that book and you would be enabled to decide whether you would like to know me or not. I do hope to hear from you. Best regards, Delilah Larsen.

I saw that my Correspondent had appended a Bostscript.

Oh doctor. I had to summon up a tremendous amount of chutzpah to ask you, a total stranger, to read my novel. I hope you will not take it amiss. I somehow feel close to you in some strange way.

FREUD! CHUTZPAH! I had been thinking for the past Veek. Vot am I to do vith an obviously Aryan Pen Pal who uses such Jewish Vords as Freud und Chutzpah? She ist from New York — I should have known. Probably loves the *Schwartzes* too. But suppose she ist not simply from New York? Suppose she

ist vun of THEM, and out to get me?

I veel quite vrightened, and must head her off in some Vay. It seems I have made a Mistake in vanting to know a Voman, it ist best to know only Vomen's Bodies, and then watch them tuck the Money into their Ztocking or votever it ist they do.

Vomen are dangerous. I must write her a Letter inwiting her to wisit me — of course I would really like to be intimate vith her, because it ist possible she ist not an Agent but only another softhearted, lonely Spinster such as I have had in my Practice a Number of Dimes, and have made good Use of. Or she may be a Blonde and we could be like Emil Jannings and Marlene Dietrich in *The Blue Angel*. In any case, let me get vot I can out of it.

Dear Delilah, I vill write. I received your Letter and also read the unfortunate Rejection Slip vrom Dumkopf. You are not taking Liberties by vanting me to read your Novel, but I propose Something Different.

If you really vant to see me bersonally, please do so on Zunday May Thirteenth, unless Mother's Day obligates you. There should be comparatively inexcensive Vlights to Midway Airport. You must inquire at a Dravel Agent. That Airport is on the North Zide of Detroit, und I would pick you up in my Caddy. We are obviously strongly influenced by our Veelings, and there ist nothing wrong vith it — vith being intimate, I mean — provided that Reason accompanies us at least Bart of the Vay.

The most important Thing I would like to see you about *diagnostically* ist your Treatment vith Drugs. In other Vords a Consultation ist in Order — as you know I am a registered Psychoanalyst, and vould in view of bersonal Aspects of our Acquaintance see you vithout a Vee, simply on a Vriendly Basis.

You are hinting at some Bersonal Broblems that might have interfered with the Success of your Book, and therefore this seems to be the most pertinent Issue. You are absolutely vree to do this vrom an ethical Ztandpoint, since you have approached me on the Basis of Vriendship and Bersonal Veeling.

Of course, I would be interested in your Book that received such a partly pleasing Review delling you how brilliant you are, but to send it

to me without you seems like sending a Body without a Head.

We must arrange another Dime if Zunday May Thirteenth ist not convenient. Call me any Weekday Evening between eight und nine to dell me when you vill be here. On Weekends I do not have much to do either but I usually go to a Restaurant. If you come please eat on the Blane. And please refrain from calling collect, as I do not accept Collect Calls. Varm Regards, Reinhard B.

SOME NACHTS LATER I received a Call from this vild and villful Voman. Dr. Buchsbaum? Reinhard? This is Delilah Larsen, your friend from New York. In New York. Oh, I was utterly charmed by your habit of capitalizing all nouns.

Who? Oh yes, Miss Larsen. Vell, are you flying out here on the Thirteenth? Sunday is the only Day I have vree.

I notice you have a German accent too. I was thinking of it, Reinhard, since I'm so anxious to meet you, and I did inquire, but it seems the most inexpensive flight I could get would be over three hundred dollars, which I can't really afford —

Oh, vy do you not come anyway? We could spend the whole Afternoon together, in my groovy Bachelor Bad. Und I bromise I would drive you back to the Airport at around zeven —

Well, as I was saying, I don't think I can afford a jaunt to Detroit for one afternoon —

Take my Advice and come anyway, Delilah. You vill enjoy meeting me, I am a zeventy-zeven-year-old Graduate of the University of Berlin as you found out in checking up on me but I look much younger than I am. And I have a Berfectly Discreet Blace for us to spend the Afternoon in, where you vill really be able to relax. Oh please, if it ist Money that ist stopping you, perhaps I can help. I am offering to pay Vun Quarter of Votever the cheapest Round-trip Fare ist. I vill pay you when you get here. Vot an Offer, hein?

I don't think I could still afford it, Reinhard. And anyway, I have a feeling you really should read my novel first. I love your accent — it's so thick, so guttural. May I send you my novel as I originally suggested?

I do not care, Miss Larsen, do vot you vant, said

I with a Sigh of Relief. If you ever change your Mind, remember that I vill always be glad to pick you up at the Airport if you vill just let me know. And call again if you vish — though never collect.

YOU BROBABLY KNOW that I have always been brejudiced against Vyodor Dostoyevsky, who seems to me in most Respects Jewish. That Sort of Christianity ist really kosher, if you know vot I mean. Vy, my Alpenstock has more Sense in vun of its Iron Points than Dostoyevsky has in his entire Body. And how could I be sveet on anyvun who would write such a wicious, vulgar Travesty of me? *I am a sick man. I am an ugly man. I am a spiteful man.* Ach! only I myself would say such Things, for I am the quintessential Underground Man. Do you realize how many Years I have been in hiding?

I had velt threatened by Delilah Larsen's first Mention of Dostoyevsky — und now, by God, there vas another. She had sent me her Novel in an Earth Born Shampoo Box, and when I opened it I read her Cover Letter:

Dear Reinhard — Here it is, without any explanation. I hope you will enjoy it.

One note, perhaps. My son is named Alexander Shalom. The name Shalom was originally Shalomsky. I worked it into the text a couple of times. There is a Shalomsky Prospekt in Moscow, according to a novel of Dostoyevsky.

It is most kind of you to read my book and I do appreciate it. You will know me very well by the time you finish it. I have much to find out about *you*. By the way, I was not on any medication when I wrote this book. Regards, Delilah.

It ist just as a I thought, then, thought I with Horror. The Voman vas married to a Jew, obviously — a Jew named Shalom. And she has made some Sort of Positive Identification vith the Jews, and vill continue using Jewish Idioms and mentioning Jewish Writers. Ugh! vy does this happen to some Aryan Types? This is so distasteful to me that I cannot bear it.

You have much to find out about *me*, hein, Miss Larsen? And vot, may I ask, do you hope to find out? All about how trusted I vas as a Member of the Medical Corps of the Wehrmacht? Exactly how old I vas when our Fuehrer came to Power? Exactly how many of my Colleagues in the

Psychoanalytic Profession I turned in? Exactly how many People were sent to the Death Camps because of me? Exactly how many there were whose Teeth I knocked out, und who quaked in their Boots before me?

So vot if you are aware I vas a Young Psychoanalyst in Berlin at that Dime? You vill find out nothing, because I vill see to it that you find out nothing. I have been in Danger for too many Years to fall Prey to a New York Jewish Type like you.

Ugh, Miss Larsen. When I turn to Page Vun of your Novel I vill probably find a *sensitive* Portrayal of the Holocaust, or something like that. Ugh. I made a Mistake, that ist all. I am absolutely outraged.

A FEW DAYS LATER I received this Letter:
Dear Friend, now that I know you are reading my novel I think I can confess the passion of my quest. I am trying with all my might to fill the void, to find a soul mate, to stay alive. I had an extremely good relationship with a man for fifteen years, and he is the protagonist of my book. But he has left the country to take a new job now, and has become a part of my past. Being in love is so necessary to me that I am constantly looking for someone new — that is, sitting these long afternoons in my book-lined Yorkville apartment near the East River answering ads from likely-sounding men who say they are looking too. After some false starts I have a handful of men who seem interested in me. One is an Australian writer who is coming here to meet me as soon as he finishes his current novel. Another is a very nice man, an English professor who is also a writer of fiction and poetry and a gestalt therapist. I think I may already have turned off these two men by my exceptional eagerness and neediness and greediness — just as I may have turned you off, Reinhard. I am reminded of a poem of Yeats:

*Never seek to tell thy love,
Love that never told should be,
For the gentle wind doth move
Silently, invisibly.*

*I told my love, I told my love,
I told her all my heart.*

Something — something — something — something

Alas! she doth depart.

And then there is the history professor who seems so shy, I think he likes me but am not sure. Perhaps I have turned him off too — which would be a shame because I have just begun to think I like him a little bit myself. . . . The poem is completely true, Reinhard. From now on my hunger for love is going to be carefully concealed behind a cool, remote, rather bored and jaded exterior. Gad but I've had a productive year — wrote four new novellas and three short stories, was published nine times, won three literary prizes in four weeks, made a cassette tape of my poetry. My health remains good. I hope you are enjoying the Detroit climate and other amenities. Write to me sometime again if you feel like it. Regards, D.

NATURALLY I DID NOT answer this. At last there came a Phone Call.

Dr. Buchsbaum, it's been over a month since I sent you my novel and then wrote to you. I was wondering if. . . .

Oh yes — Miss Larsen? said I. I had been sitting on my Chaise Longue reflecting on my Vriendlessness and poor Physical Condition and the Fact that I had had no Supper except Post Toasties. Now I vas gloomily looking at the new Pinstriped Suit I vas vearing, and then standing up and looking at it and at my Foulard Tie in the Mirror of my Dressing Table, the Top of vich vas strewn with Enriching Creams, Styling Sprays for my Goatee, and other Men's Cosmetics. I thought how young I looked for zeventy-zeven, and I felt my Villingness to be intimate with this Voman should she come to her Senses, despite her Jewishness and the potential Threat she posed. I repeated:

Yes, Miss Larsen? Have you decided to fly out here on a Zunday? I understand there are a Number of Excursion Rates available.

No, I won't be able to do that. But I was wondering if you could tell me anything about my novel now? You know, the Xerox I sent you in an Earth Born Shampoo box.

Oh yes, your Novel, said I. Vell, I have not had a Chance to read it yet.

I was hoping you could tell me something by now.

I have looked at a Couple of Chapters. It reads very vell.

Oh! how nice of you to say so.

Ja, but you must understand that I am very busy und have absolutely no vree Dime except Sunday Afternoons. You may call me any Evening you vish, Miss Larsen. If I am at Home I will be glad to answer — provided, of course, that you never call me collect.

BRESENTLY ANOTHER Letter came from New York, neatly typed as always on Blain White Typewriter Baper.

Dearest Reinhard, she had written. After our phone conversation I consumed the greater part of a bottle of wine and a box of Mallomars and some sleeping pills and here it is almost four a.m. and I still cannot sleep for thinking of you. Tonight was more important to me than I can say. You somehow, through using an extraordinarily subtle technique of nondirective therapy, produced an insight in me: the reason I cannot write my novel satisfactorily yet is that I am deeply confused about my role as a woman and what it should be. You are the single living soul ever to have made me understand this.

Can you accept the kind of person I am? I was devastated by the experience of growing up in an anti-Semitic American household during the war. Ever since Hitler it has seemed to me that my mission in life, in addition to being an artist, is to love and serve in any way I can Jewish geniuses. And that, dear friend, is what I have done. Gleb was for fifteen years my mentor in everything but writing, and even in that to a certain extent. He used to say to me, You are brilliant, and, You are stupid, and I believe he was right both times. I.B. Singer has some woman moan, I will be his footstool in heaven — and that was the way I felt. I would gladly have laid down my life for him, but the occasion never arose. I sit here at the window watching the dawn come up over the East River and wondering if you are another of the Wise Men who have been appointed to me despite my lack of merit. Gleb and a professor before him named Anselm were my Wise Men — my husband, and the father of my son, was not. Anselm used to call me his liebchen and Schatzi.

When he died I thought I had found him again in Gleb. But nobody calls me Schatzi anymore. I was on Eighth Street this afternoon looking at men's tiepins in a shopwindow and thinking of you and another man who fascinates me, the history professor I mentioned to you . . . he is so shy! Last Saturday I sang him part of Brahms' *Alto Rhapsody* and he said he found my German pretty fair. The truth is that I do not speak it yet but of course will learn it as I go more intensely into my relationship with you, and in fact will learn your whole literature, even Goethe who seems to me lacking something in lyricism. Believe me, I know how important literature is to psychoanalysis. So then, are you my new Gleb, or Anselm? Are you to be another of these superb saints and sages who populate my writings, rendering me dumb with awe — for I never do as much for these men as they do for me, despite all my zeal to submit and serve. I was so happy and excited to hear your voice tonight that I may have talked too much — but I am not used to nondirective therapy in the context of friendship. I am sorry if I talked too much and was gauche. I can almost envision your face even though we have never met, and it seems to me the most sensitive, mobile face I have ever seen. I think of your saying to me about my book, It reads very well — what heaven it was for me to hear this remark! What kindness on your part, what generosity, what sheer nobility of spirit!

Oh, I know I am only a rapturous, rapacious child — but am I not trying to bring about an improvement in my character? Are you not he who has caused me to be reborn? Reinhard my renaissance, you have done more for me than Dr. Whamberger or any other psychiatrist ever has. I have already begun to think creatively about the book, in a manner that has somehow seemed suggested by you. You are wonderful because you truly are superior to me, as I clearly saw tonight. Perhaps someday I will find out who I am and thus learn to write. Will it be with your help, my dearest? I am full of sleeping pills and feel entirely wide-awake — that being the kind of mind with which nature has endowed me — but will go back to bed now. I want only to be with you, you, you. I would like to be like you when I grow up. O my darling, forgive me for any

anguish I may have caused you. I love you very much. Your D.L. No, I cannot leave before giving you some lines from Whitman's great poem about matelessness. I sit here watching the morning light on the East River and thinking, Why don't you ever write or call. The history professor writes and calls me every day from Pennsylvania.

Soothe! Soothe! Soothe!
Close on its wave soothes the wave behind,
And again another behind embracing and lapping
every one close,
But my love soothes not me, not me.

After receiving this Letter I applied an herbal Facial Masque and lay stvetched out on my pink welvet Chaise Longue, but I vas much too anxious to nap. I thought:

Who ist this Voman with her Jewish Psychiatrist and her Jewish Husbands and the Jewish Writers she quotes — oh, this Dime it vas Isaac Bashevis Singer vrom Poland, and Whitman, und last Dime it vas Yeats and the vun I hate the most, Dostoyevsky. All of them Jews, or might as vell be. Whitman. Valt Whitman. I have heard of him, and remember that he vas fired from his Job for writing an Immoral Book. Vot vas that I used to know of his . . . rockabye Baby . . . down vill come Baby, Cradle and all. Oh vell. Whitman, hein? It takes a Jew to be fired for writing an Immoral Book, in my Opinion.

But who ist this Voman with her Assortment of Jewish Vriends und Associates? Ist it possible she knows all about the Murders I have committed, ist vully aware of me and ist simply vaiting to spring a Drap? Ist it possible she ist vun of THEM?

What should I do? Should I notify the Others of my Group, those of Our Stalwarts who are also still alive and vell in North and South America? Just how much Alarm am I to take vrom this Complex Situation, and vot does it all mean?

It brobably means no more than the Maunderings I am obliged to listen to every Day, from Patients whom I like no better than I have liked this Delilah Larsen. All that People ever talk about it, it ist berfectly apparent, ist the Difficulty they have in relating to the Opposite Zex. Take my Vord for it, this ist much

Voolishness and shows a generalized Mental Defect. We did some interesting Neurological Studies, with Experimentation, on this Zubject in Nineteen Forty-One. Ach, the Human Race! — I cannot abide it, actually. Aryan Types who hate the Jews are less repulsive than the Rest. Still, they are all ugly and evil and dull. Especially my Patients, and everyone else I ever meet.

Delilah Larsen — who ist she besides an Asbiring Jewish Novelist, admired by some Jewish Editor in some Jewish Bublishing Firm? Brobably no one, but that ist bad enough. Caution, Mein Herr. Better report her to your Vriends, and then sit tight. Ignore it for now, but be specially careful in the Elevator und on the Ztreet. There ist no delling when THEY might get you.

THESE WERE the final words found in Dr. Buchsbaum's journal. The additional information was as follows:

Dr. Buchsbaum heard nothing from Delilah Larsen for four months after the last correspondence. Her manuscript lay on the floor in a corner of his office. Its condition when found showed that it had been frequently kicked and also spat upon.

Miss Larsen finally wrote saying she had got married. Her letter continued:

My husband, an historian, has been studying your dossier and has just revealed to me that you are a Nazi war criminal on the loose.

We have decided not to report you to the American Psychoanalytic Association — because in any case there is not the slightest chance you can go on escaping detection. The jig is up, Reinhard Buchsbaum. They will find you any second. There has been an enormous upsurge of interest during the past decade in these fiends, most of whom are now dead by their own hand. As you are one of the few still living. . . .

Two or three other feeble taunts concluded the letter, which was placed with Dr. Buchsbaum's journal and the remainder of his diplomas and effects.

Ruth Jespersen, who'll be 71 on June 11, is the author of several hundred short stories. Her long novel, *The Blink of an Eye*, was published in 1990 by Mother of Ashes Press, in Harrison, Idaho.

Anti-Cosbys

Joe Turner's Come and Gone, by August Wilson. At the Oregon Shakespeare Festival through July 18; then Sept. 16-Oct. 30.

LIKE EVERY art, theater draws as much on what an audience brings to it as on what it provides. So I couldn't help feeling a little uneasy at the beginning of a recent performance of *Joe Turner's Come and Gone*. I was sitting among a crowd of high-school students from around the region who were in Ashland for a shot of culture and, as the play's opening lines drew laugh after laugh, I feared that what these bused-in northwestern kids had brought to this story of the children of American slaves was a history of too many episodes of "The Cosby Show." I needn't have worried, though: an audience ready to be entertained soon took the dizzying plunge into that collaboration with playwright and actors that's at once the effort and the reward of live theater.

Joe Turner is a wholly American story — perhaps the American story. Far from being Cosbys, none of the characters in August Wilson's play is from the much-vaunted but mythical "intact family." The products of slavery and its aftermath, these are abandoned wives, children lacking mothers, and men and women looking for long-lost mates. And, in searching for each other, all are seeking what one mystical character calls their own "song": a way to be in the world, to make it their own, to belong.

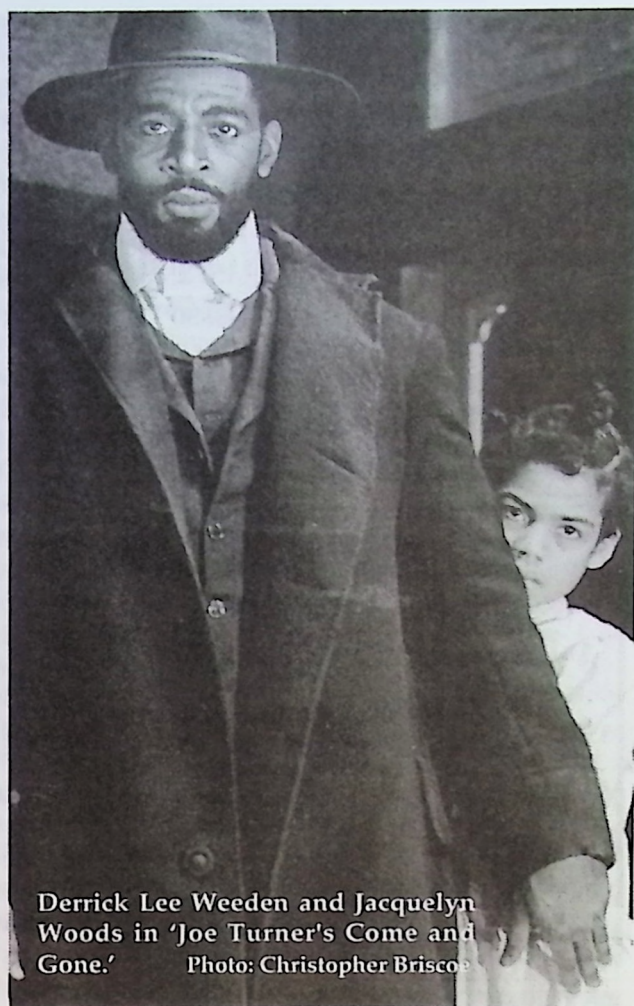
The characters are the true *types* of drama; we've seen them before. The honest and hard-working landlord Seth Holly (J.P. Phillips) complains chronically — and amusingly — to his wife, Bertha (Tamara Gray), who prepares endless servings of biscuits and gravy over a hot stove. Bynum Walker (LeWan Alexander), the conjure man, uses roots and incantations in his healing work; to Molly Cunningham

(Monique Nicole McIntyre), who feels no need of his help, his spells and songs seem just plain "spooky." Indeed, all the characters in the play — including Molly, who informs Seth when she rents a room that from time to time she'll have company, as she doesn't like to be alone; Jeremy Furlow (Aldo Billingslea), a young man on the make; and Mattie Campbell (B.W. Gonzalez), a jilted young woman who longs to be a wife and mother — can be seen as the stock characters of sitcom or soap opera. But this, I repeat, isn't the Cosby family, and the play achieves a level of verisimilitude that soap opera never dreams of.

At the center of the story is Herald Loomis (Derrick Lee Weeden), a sharecropper who, through the machinations of the historically authentic Joe Turner, emerges from seven years on a chain gang to find that his wife, Martha, is long gone. With his young daughter, Zonia, he sets out to find Martha and, after four years of searching, arrives at Seth Holly's boardinghouse.

THE TENOR of the play changes at the instant Loomis appears. His black hat and long shroud-like coat, his ominous pronouncements and desperate behavior, are clear evidence of suffering; and his presence, a reminder of evil, makes the boardinghouse dwellers profoundly uneasy. They're all seekers, but he's the only one who knows what he's looking for — "a starting place in the world." And when he finds it — his wife, symbolizing a return to life as he once knew it — he finds, of course, that he doesn't belong there after all. His life journey has taught him a different song, his own.

Like all good literature, *Joe Turner* can be understood on level after level. It's a snapshot of particular people in the early part of this century. In a wider sense, it's the story of the human search for understanding, love, and belonging in a world that's always hostile. And,



Derrick Lee Weeden and Jacquelyn Woods in 'Joe Turner's Come and Gone.' Photo: Christopher Briscoe

finally, it's a chapter from the heartbreaking history of black Americans, including a refutation of the false Christianity that was all white America offered them. As August Wilson says, the slaves were offered only the symbols of Christianity, and none of its truth. The climax of the play, when Martha Pentecost, an evangelical Christian speaking aloud the Twenty-third Psalm, goes head-to-head with Herald Loomis speaking for himself, is powerful and moving. In the end, it's only by accepting the truths of his own history and that of his people that Loomis finds his song. As he says, "I don't need nobody to bleed for me! I can bleed for myself." And, in the end, he does.

The cast is uniformly strong. Derrick Lee Weeden is a forceful Loomis. Mark Murphey, as Rutherford Selig, the white peddler who comes from a "long line of bringers and finders" (his grandfather brought slaves from Africa, his father found runaway slaves from southern plantations), has the true comic actor's exquisite timing in the telling of tales. Aldo Billingslea, as

Jeanette M. Larson,

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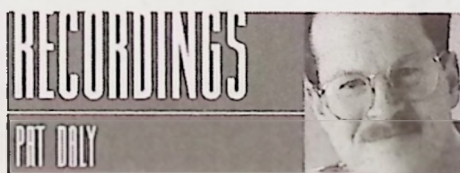
Jeremy, adds a delightful elan to the part of the quintessential young man looking for a good time and a pretty woman. And J.P. Phillips, as Seth Holly, is a true windbag of a respectable landlord.

If any member of the cast is weak, it's B.W. Gonzalez as Mattie Campbell, but she has the thankless role of a sad young woman getting desperate for love.

Even the children of the cast, Jacquelyn Woods as Zonia Loomis and Wind Woods as Reuben Mercer, do a fine job with the scenes they play on their own, though at times their diction wasn't quite clear enough for an Elderhosteler I know to make out.

All of the action takes place on one set, the kitchen, parlor, and back stoop of the boardinghouse, which is complete and unobtrusive in its evocative detail.

Part of the Oregon Shakespeare Festival's mission is to "increase the ethnic diversity of the company, the repertory, and the audience," and bringing *Joe Turner* to Ashland is a step in that direction. In the words of August Wilson, "... whether you're doing a play about a Danish king or a garbageman in Pittsburgh or a man wandering around looking for his wife ... [w]hen people begin to identify with what they see, you begin to accomplish your mission."



The soul of Spain

Rodrigo: Concierto de Aranjuez; Fantasia para un gentilhombre. **Walton:** Five Bagatelles for guitar and orchestra. **Christopher Parkening**, guitar; Royal Philharmonic Orchestra; Andrew Litton, conductor. EMI Classics 54665.

IFIRST HEARD the second movement of Rodrigo's "Concierto de Aranjuez" about 20 years ago, performed by a small jazz ensemble. Jim Hall was the guitarist and Paul Desmond played sax; the names of the other performers escape my memory.

It was a fine rendition and, like nearly everyone who's heard the movement, I was captivated by its emotional power. Indeed, many a jazz musician has made use of the beautiful theme in improvisations and, as has been the case with a handful of other melodies by classical composers — Chopin and Rachmaninoff come immediately to mind — Rodrigo's melody has "crossed over" into different musical formats.

Of course numerous recordings are available of the original version, some very good. But the great American guitarist Christopher Parkening's rendering stands out as perhaps the definitive. Nor should this come as a surprise, since Parkening studied with Andres Segovia, who understood the soul of Spain and of the guitar better than any other guitarist of this century. Moreover, according to the liner notes to this recording, Parkening met with Rodrigo himself a week before it was made, to correct some of the mistakes that have crept into various editions of the score. He could scarcely have failed to gain deep insight into the piece from hearing the composer perform it on the piano.

IN LISTENING to Parkening play, I was struck at once by the full, pure, and satisfying sound of his guitar. The instrument is capable of many different sonorities, and Parkening uses all of them appropriately throughout the concerto. The orchestra here is a full participant, too — alive and making music, not merely accompanying the soloist.

The Spanish spirit of the piece is most deeply embodied in the second movement, in which Parkening projects a full and gratifying sound and the orchestra perfectly matches the dynamic level established by the guitar, without being timid.

In the third movement, soloist and orchestra again keep the listener interested with varied and unusual timbres. The sound engineers are to be commended, too, for capturing an excellent balance between guitar and orchestra.

Parkening maintains his musical integrity in the following, less-familiar composition, the "Fantasia para un gentilhombre." He's obviously involved with the music, shaping each

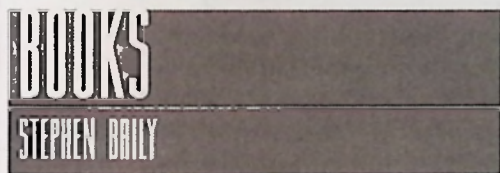
phrase with purpose and bringing life to the character of the piece.

The "Five Bagatelles," by William Walton, afford an interesting contrast. Both Rodrigo and Walton were born in 1902 and, notwithstanding the differences between the geography and musical languages of their two countries, they shared an interest in the guitar. In 1972, Walton, inspired by his friend Julian Bream, composed five pieces for the guitar. These pieces are immediately likable, and he was later encouraged to orchestrate them, but did so without including the guitar, so, for this recording, Patrick Russ has adapted both scores to make what's in effect a new piece getting its world premiere.

The recording was made at the time of Rodrigo's 90th birthday. At a live performance of the same program, the venerable Spanish composer, joined by Lady Walton at London's Royal Festival Hall, proclaimed Parkening's interpretation "magnificent."

I couldn't agree more.

Pat Daly hosts First Concert on JPR's Classics & News Service.



Mr. Frohnmayer goes to Washington

Leaving Town Alive, by John Frohnmayer. Houghton Mifflin; 360 pp.; \$22.95.

KEEP THIS under your hat, but I once worked on a magazine that had a grant from the National Endowment for the Arts. You never saw a copy — few people had that happiness, since we only printed a thousand — but it was the sort of literary quarterly so mathematically inept that it seldom appeared more than twice a year. Not that it was altogether without merit. We managed to publish, to the satisfaction of their mothers, a few decent writers and poets. But I blush to acknowledge our association with the NEA because I didn't believe then, and I don't believe now, that magazines should take federal handouts.

No, I don't go home at night and burn incense in front of a picture of Jesse Helms. He thinks the government should have nothing to do with the arts. I think the arts — and isn't that a la-di-da term, by the way — should have nothing to do with the government. But that didn't stop me, as an accomplished hypocrite, from joining the other two members of our editorial staff in spending every cent of the grant we wheedled out of the NEA, for the most part on booze.

The truth is the whole business was an exercise in cynicism from first to last. We went after the money — a laughable sum — simply because it was there, and abandoned all scruples in pursuit of it. For example, any idiot could tell, from a glance at the list of previous grantees, that the so-called peer-review panels in charge of the NEA's purse were less interested in quality than equality. And so our poetry editor, whose name was John, became Juan on our masthead and grant application. A case for the bunco squad, you say? Not really. He was, on his father's side anyhow, an honest-to-God Puerto Rican. And so what if, having a PhD from Harvard, he wasn't exactly in need of affirmative action?

HEAVILY THOUGH these crimes weigh on my conscience, I have to admit I didn't sleep any the worse for reading John Frohnmayer's grisly account of his three years as head of the NEA under that great patron of the arts, George Bush. In the movie, if it ever gets made, only Jimmy Stewart could do justice to the part of Frohnmayer, a son of Medford so idealistic he gave up a successful legal practice in Portland to chase the bizarre dream that government exists to nurture civilization. Alas, we all know what happened to Mr. Smith when he got to Washington, and Frohnmayer's fate was the same (except that, in the end, he failed to rally the boy scouts behind him). No sooner was he settled on the Potomac than he made two predictable discoveries. The first was that artists can all too often be self-righteous skunks. The second was that politicians care only about staying in office and will sell themselves to whoever they think can deliver the votes. In the case of the Bush administration, which appears to have been without principles of even the most rudimentary kind, that meant the

religious right, whose cultural creed, its adherents will be startled to hear, could have been patterned after what used to be the cardinal rule at the annual outdoor art show in, of all places, Greenwich Village: no nudes, no controversial subjects (and you never saw, as a result, in one place, so many paintings, on black velvet, of Elvis Presley).

Give Frohnmayer credit, though. He doesn't seem to have learned a thing from his experience. Though insulted and betrayed on all sides, he remains unshakably convinced that, without the government's benign "enabling," the country will never achieve artistic fulfillment. He also remains attached to the nonsensical belief that it's censorship when Congress balks at funding some clown who smears peanut butter on his privates and calls it art. Sorry, but censorship is when the government bans a performance, not when it refuses to hire the theater. In the latter instance, nothing prevents the disappointed genius from looking for backers elsewhere, instead of sniveling that he's been cheated out of a non-existent right to suckle at the teats of the Treasury.

Having said which, let me hasten to add that *Leaving Town Alive* isn't a bad book at all. Frohnmayer, a golfer, a tennis player, a skier, and a sculler, has the off-putting disadvantage of being a bit too much of a straight arrow, but he's also highly intelligent — he didn't even vote for Bush in '88! — and it's time well spent following his attempts to prove to himself that he did the right thing by not resigning the day he realized that, as a true believer in the First Amendment, he was in a hopelessly false position in an administration that didn't give a damn about free speech. I don't know that his apologia is entirely persuasive, but I'm willing to concede it's unlikely anyone could have done a better job keeping the NEA afloat who had to answer to a Neanderthal like John Sununu. I'll go even further and say that, if we have to have an NEA, then Frohnmayer, with his passionate and touching faith in the arts, would have made a terrific head of it, under a more sympathetic administration. The pity is that, in this fiendishly ingenious place we call the world, people are almost always in the right place at the wrong time.

JPR PROGRAMMING

AT A GLANCE

Specials this Month

CLASSICS & NEWS SERVICE KSOR / KSRS

Listen to First Concert and Siskiyou Music Hall for featured performances from the 1992 Oregon Coast Music Festival. Festival music director James Paul conducts, and featured soloists include renowned pianist Abbey Simon. The entire OCMF 1992 pops concert will be featured on Siskiyou Music Hall at 2 p.m. on June 30.

Rhythm & News Service KSMF / KSBA / KSKF / KAGI / KNCA

"A Tribute to Isaac Asimov: Foundation" continues on Wednesdays at 9 p.m. This is a BBC Radio adaptation of the late writer's classic work of science fiction, the *Foundation Trilogy*. Also, AfroPop worldwide presents "A Brief History of Funk" on Saturday, June 5, at 2 p.m. Georges Collinet traces the roots of funk from James Brown to George Clinton.

News & Information Service KSJK

The Jefferson Exchange will examine returning to railroads for passenger transportation and commuting on "Bring Back the Trains," on Monday, June 14, at 2 p.m. Ken Marlin will host, and you can phone in your comments at 552-6191.

Volunteer Profiles

This month we say goodbye to two women whose dedication to excellence has made a dramatic impact on Jefferson Public Radio.

News volunteer LOUISE ROGERS will be moving east this month, to Washington, D.C. Louise's work is quite familiar to listeners to the *Jefferson Daily*, as she's volunteered tirelessly in the JPR news department, in addition to hosting Siskiyou Music Hall for a stretch several years ago.

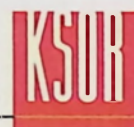
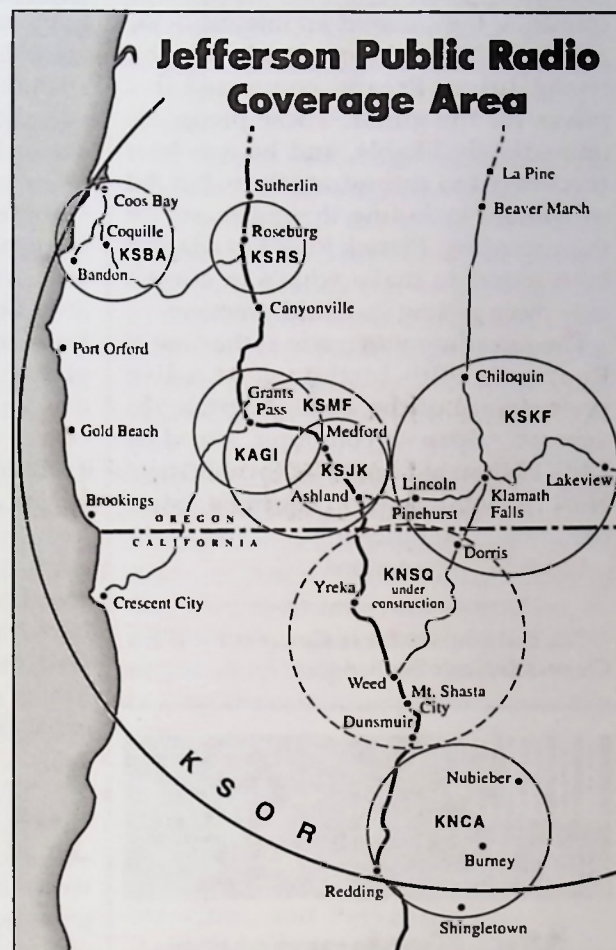
Louise has contributed news reports to nearly every major national news program in public radio, including *Pacifica News*, *All Things Considered*, and *Morning Edition*. This year, she received a first-place Oregon Associated Press Award for best reporting on a single subject for her continuing coverage of the homeless in Jackson County. And remember, she's a volunteer!

Don't be surprised in a few months if you hear Louise's name associated with a major national news program. We certainly won't be.

Also leaving us this month is BARBARA "B.J." JOHNSON, who for most of her college career at SOSC has worked as JPR's traffic assistant, helping in the complex task of coordinating the scheduling of the many different programs on the three JPR services.

She's the most organized and reliable person any of us has met, and we'll all be scrambling a lot faster when she leaves. B.J. graduates this month from SOSC with a degree in psychology, and we all wish her the best in her future career.

Both Louise and B.J. have made contributions to Jefferson Public Radio far above and beyond the call of duty, and they'll be sorely missed.



Dial Positions in Translator Communities

Bandon	91.7	Happy Camp	91.9
Big Bend, CA	91.3	Jacksonville	91.9
Brookings	91.1	Klamath Falls	90.5
Burney	90.9	Lakeview	89.5
Callahan	89.1	Langlois, Sixes	91.3
Comas Valley	88.7	LaPine, Beaver Marsh	89.1
Canyonville	91.9	Lincoln	88.7
Cave Junction	90.9	McCloud, Dunsuir	88.3
Chiloquin	91.7	Merrill, Malin, Tulelake	91.9
Coquille	88.1	Port Orford	90.5
Coos Bay	89.1	Parts of Port Orford, Coquille	91.9
Crescent City	91.7	Redding	90.9
Dead Indian-Emigrant Lake	88.1	Roseburg	91.9
Ft. Jones, Etna	91.1	Sutherlin, Glide	89.3
Gasquet	89.1	Weed	89.5
Gold Beach	91.5	Yreka, Montague	91.5
Grants Pass	88.9		

CLASSICS & NEWS

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ASHLAND

KSOR dial positions for translator communities
listed on previous page

KSRS 91.5 FM
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Monday through Friday		Saturday	Sunday
5:00 Morning Edition	4:30 Jefferson Daily	6:00 Weekend Edition	6:00 Weekend Edition
7:00 First Concert	5:00 All Things Considered	8:00 First Concert	8:00 Millennium of Music
12:00 News	6:30 Marketplace	10:30 Lyric Opera	9:30 St. Paul Sunday Morning
12:10 Siskiyou Music Hall	7:00 State Farm Music Hall	2:00 Chicago Symphony	11:00 Siskiyou Music Hall
4:00 All Things Considered	7:30 Ashland City Band (Wednesdays beg. June 24)	4:00 All Things Considered	2:00 The San Francisco Symphony
		5:00 America and the World	4:00 All Things Considered
		5:30 Pipedreams	5:00 State Farm Music Hall
		7:00 State Farm Music Hall	

Rhythm & News

KSMF 89.1 FM
ASHLAND

KSBA 88.5 FM
COOS BAY

KSKF 90.9 FM
KLAMATH FALLS

KAGI AM 930
GRANTS PASS

KNCA 89.7 FM
BURNLEY

Monday through Friday		Saturday	Sunday
5:00 Morning Edition	Tribute to Isaac Asimov: Foundation (Wednesdays)	6:00 Weekend Edition	6:00 Weekend Edition
9:00 Open Air	Milky Way Starlight Theater (Thursdays)	10:00 Car Talk	9:00 Jazz Sunday
3:00 Marian McPartland's Piano Jazz (Fridays)	Creole Gumbo Radio Show (Fridays)	11:00 Living on Earth	2:00 Jazzset
4:00 All Things Considered	9:30 Iowa Radio Project (Wednesdays)	11:30 Jazz Revisited	3:00 Confessin' the Blues
6:30 Jefferson Daily	Ken Nordine's Word Jazz (Thursdays)	12:00 Four Queens Jazz Night	4:00 New Dimensions
7:00 Echoes	10:00 Jazz (Mon-Wed)	1:00 Afropop Worldwide	5:00 All Things Considered
9:00 Le Show (Mondays)	Jazzset (Thursdays)	2:00 World Beat Show	6:00 Folk Show
Selected Shorts (Tuesdays)	Vintage Jazz (Fridays)	5:00 All Things Considered	8:00 Thistle & Shamrock
		6:00 Rhythm Revue	9:00 Music from the Hearts of Space
		8:00 Grateful Dead Hour	10:00 Possible Musics
		9:00 BluesStage	
		10:00 Blues Show	

News & Information

KSJK AM 1230
TALENT

Monday through Friday		Saturday	Sunday
5:00 Monitorradio Early Edition	2:00 Monitorradio	6:00 Weekend Edition	6:00 Weekend Edition
6:00 Morning Edition	3:00 Marketplace	10:00 Horizons	10:00 Sound Money
10:00 BBC Newshour	3:30 As It Happens	10:30 Talk of the Town	11:00 Sunday Morning
11:00 Talk of the Nation	4:30 Jefferson Daily	11:00 Zorba Pastor on Your Health	2:00 El Sol Latino
1:00 Talk of the Town (Mon.)	5:00 All Things Considered	12:00 Parents Journal	8:00 All Things Considered
Soundprint (Tues.)	6:30 Marketplace	1:00 C-Span Weekly Radio Journal	9:00 BBC News
Crossroads (Wed.)	7:00 MacNeil-Lehrer Newshour	2:00 Commonwealth Club	
Milky Way Starlight Theater (Thur.)	8:00 BBC Newshour	3:00 Second Thoughtss	
NAFTA (Fri.)	9:00 Pacifica News	3:30 Second Opinions	
1:30 Pacifica News	9:30 All Things Considered	4:00 Car Talk	
2:00 Jefferson Exchange (Mon.)	11:00 Sign-off	5:00 All Things Considered	
		6:00 To The Best of Our Knowledge	
		8:00 All Things Considered	
		9:00 BBC News	

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The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00 am • JPR Morning News

Includes weather for the region and Russell Sadler's Oregon Outlook commentaries.

7:00am-Noon • First Concert

Classical music, with hosts Pat Daly and Peter Van De Graaff. Includes: NPR news at 7:01 and 8:01, *Star Date* at 7:35 am, *Marketplace Morning Report* at 8:35 am, *As It Was* at 9:30, and the *Calendar of the Arts* at 9:55 am

Noon-12:15pm • NPR News, Regional Weather and Calendar of the Arts

12:15-4:00pm • Siskiyou Music Hall

Classical Music, hosted by Russ Levin. Includes *As It Was* at 1:00 pm and *Star Date* at 3:30 pm.

4:00-4:30pm • All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams. Continues at 5:00 pm.

4:30-5:00pm • The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

5:00-6:30pm • All Things Considered

6:30-7:00pm • Marketplace

The day's business and financial news, with host Jim Angle.

7:00-2:00am • State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Scott Kuiper and Peter Van De Graaff.

Saturday

6:00-8:00am • Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr.

8:00-10:30am • First Concert

Classical music to start your weekend, hosted by Pat Daly and John Baxter. Includes *Nature Notes* with Dr. Frank Lang at 8:30am, *Calendar of the Arts* at 9:00am, *As It Was* at 9:30am and *Speaking of Words* with Wen Smith at 10:00am.

10:30-2:00pm • The Lyric Opera of Chicago

Broadcast of the 1992 season of the Lyric Opera from

Chicago's Civic Opera House. Your host is Norman Pellegrini.

2:00-4:00pm • The Chicago Symphony

Weekly concerts featuring the CSO conducted by Music Director Daniel Barenboim as well as distinguished guest conductors.

4:00-5:00pm • All Things Considered

The latest international and national news from NPR.

5:00-5:30pm • America and the World

Richard C. Hottelet hosts this weekly discussion of foreign affairs, produced by NPR.

5:30-7:00pm • Pipedreams

Michael Barone's weekly program devoted to music for the pipe organ.

7:00-2:00am • State Farm Music Hall

Your participating Jackson County State Farm Insurance Agents bring you classical music, with hosts Scott Kuiper and Peter Van De Graaff.

Sunday

6:00-8:00am • Weekend Edition

The latest national and international news from NPR, with host Liane Hansen – and a visit from "The Puzzle Guy."

8:00-9:30am • Millenium of Music

Robert Aubry Davis surveys the rich – and largely unknown – treasures of European music up to the time of J.S. Bach.

9:30-11:00am • St. Paul Sunday Morning

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McLaughlin hosts.

11:00-2:00pm • Siskiyou Music Hall

Thomas Price brings you music from Jefferson Public Radio's classical library.

2:00-4:00pm • Beginning April 24: The Baltimore Symphony Casual Concerts

This series presents David Zinman's answer to demystifying the classics, as he serves as both comedian and guide through the world of classical music. His sometime zany Saturday morning "Casual Concerts" are becoming legendary with concertgoers.

4:00-5:00pm • All Things Considered

The latest news from NPR.

5:00-2:00am • State Farm Music Hall

Your participating Jackson County State Farm Insurance agents present classical music, with hosts Scott Kuiper and Peter Van De Graaff.

Program Highlights for June

* indicates composer's birthday

First Concert

- Jun 1 T HAYDN: Symphony No. 104 ('London')
Jun 2 W RODRIGO: Concierto para un
gentilhombre
Jun 3 Th RAVEL: Miroirs
Jun 4 F SIBELIUS: Symphony No. 2 (Oregon
Coast Music Festival)

- Jun 7 M FRANCK: Violin Sonata
*Jun 8 T SCHUMANN: Fantasy in C
Jun 9 W BEETHOVEN: Piano Trio, Op. 1, No. 2
Jun 10 Th RACHMANINOFF: Rhapsody on a
Theme of Paganini (Oregon Coast Music
Festival)
*Jun 11 F R. STRAUSS: Don Juan

- Jun 14 M HAYDN: Violin concerto in C
*Jun 15 T GRIEG: Piano Concerto
Jun 16 W SCHUMANN: Piano Quintet (Oregon
Coast Music Festival)
*Jun 17 Th STRAVINSKY: Pulcinella Suite
Jun 18 F KALINNIKOV: Symphony No. 1

- Jun 21 M DVORAK: Serenade for Winds
Jun 22 T DVORAK: Serenade for Strings
June 23 W FINZI: Clarinet Concerto
Jun 24 Th LISZT: Piano Sonata
Jun 25 F PROKOFIEV: Symphony No. 7

- Jun 28 M MOZART: Oboe Concerto
Jun 29 T JANACEK: Mladi
Jun 30 W DELLO JOIO: Meditations on
Ecclesiastes

Siskiyou Music Hall

- Jun 1 T BEETHOVEN: 'Waldstein' Sonata
*Jun 2 W ELGAR: Cello Concerto
Jun 3 Th MOZART: Symphony No. 25
Jun 4 F LISZT: Piano Concerto No. 1

- Jun 7 M SCHUBERT: Piano Trio No. 2
Jun 8 T SAINT-SAENS: Symphony No. 3
(Oregon Coast Music Festival)
*Jun 9 W NIELSEN: Symphony No. 4
Jun 10 Th J.C.F. BACH: Flute Sonata in D Minor
*Jun 11 F F.R. STRAUSS: Tod und Verklarung

- Jun 14 M RESPIGHI: Ancient Airs and Dances,
Suite No. 2
Jun 15 T GRIEG: Violin Sonata No. 2
Jun 16 W BEETHOVEN: Piano Concerto No. 3
(Oregon Coast Music Festival)
*Jun 17 Th STRAVINSKY: Petrushka
Jun 18 F WIENIAWSKY: Violin Concerto No. 2
Jun 21 M PROKOFIEV: Overture on Hebrew
Themes

- Jun 22 T SCHUBERT: Symphony No. 5
Jun 23 W DEBUSSY: String Quartet
Jun 24 Th MOZART: 'Haffner' Serenade
Jun 25 F VAUGHAN WILLIAMS: Symphony
No. 3

- Jun 28 M HANDEL: Music for the Royal
Fireworks
Jun 29 T WEBER: Clarinet Concerto No. 2
Jun 30 W Oregon Coast Music Festival 'Pops'
Concert

Lyric Opera of Chicago

- Jun 5 Otello, by Rossini
Conductor: Donato Renzetti. Cast: Chris Merritt,
Lella Cuberti, Rockwell Blake.
Jun 12 Elektra, by Richard Strauss
Conductor: Leonard Slatkin. Cast: Eva Marton,
Leonie Rysanek, Nadine Secunde, James Johnson.
Jun 19 La Boheme, by Puccini
Conductor: Bruno Bartoletti. Cast: Lucia Mazzaria,
Giuseppe Sabatini, Cynthia Lawrence.

- Jun 26 Das Rheingold, by Wagner
Conductor: Zubin Mehta. Cast: James Morris,
Tatiana Troyanos, Ekkehard Wlaschiha.

Chicago Symphony

- Jun 5 Haydn: Symphony No. 44 in E minor;
Berlioz: Symphonie fantastique, Op 14a. Conductor:
Myung-Whun Chung.
Jun 12 Mozart: Overture to the Magic Flute, K.
620; Strauss: Horn Concerto No. 2 in E flat;
Shostakovich: Symphony No. 5, Op. 47. Conductor:
Sir Georg Solti. Horn: Gail Williams.
Jun 19 Stravinsky: Rite of Spring; King of the
Stars; Chorale Variations on Von Himmel hoch, da
komm'ich her; Agon. Conductor: Daniel Barenboim.
Jun 26 Faure: Requiem, Op. 48; Schubert:
Gesang der Geister uber den Wassen, D. 714;
Stravinsky: Symphony of Psalms. Conductor: Daniel
Barenboim.

St. Paul Sunday Morning

- Jun 6 The Taverner Consort. Vocal music by
Machaut, Messiaen, and Hildegard of
Bingen.
Jun 13 Christopher O'Riley, piano; Ida Levin,
violin; Carter Brey, cello. Beethoven: Trio
in B flat, Op. 97 ('Archduke'); Ravel: Trio
in A minor; Piazzolla: La muerte de
Angel.
Jun 20 Quartet Sine Nomine. Haydn: String
Quartet in G, Op. 76, No. 1; Stravinsky:
Three Pieces for String Quartet; Webern:
Six Bagatelles for String Quartet; Brahms:
Quartet in B flat, Op. 67.
Jun 27 Jorna Fleezanis, violin; Garrick Ohlsson,
piano. Janacek: Sonata, Op. 21; Mozart:
Sonata in A, K. 526; Wolpe: Sonata:
Chopin, Mazurka in C-sharp minor, Op.
50, No. 3. Dvorak/Kreisler: Songs.

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Rhythm & News Service

Monday-Friday

5:00-9:00am • Morning Edition

The latest national and international news from NPR,
with host Bob Edwards.

9:00-4:00pm • Open Air

An upbeat blend of contemporary jazz, blues, world
beat and pop music, hosted by Keith Henty and
Colleen Pyke. Includes NPR news updates at a
minute past each hour, Ask Dr. Science at 9:30 am, As
It Was at 10:30am and Birdwatch at 2:30pm.

4:00-6:30pm • All Things Considered

The latest national and international news from
NPR, with hosts Linda Wertheimer, Robert Siegel, and
Noah Adams.

6:30-7:00pm • The Jefferson Daily

Jefferson Public Radio's weekday magazine, with
regional news, interviews, features and commentary.

7:00-9:00pm • Echoes

John Diliberto blends exciting contemporary music
into an evening listening experience both challenging
and relaxing.

9:00-10:00pm • Monday: Lo Show

Actor and satirist Harry Shearer (one of the creators
of the spoof band "Spinal Tap") creates this weekly
mix of music and very biting satire.

9:00-10:00pm • Tuesday: Selected Shorts

Want someone to tell you a story? This series from
NPR, recorded live at New York City's Symphony
Space, features some of this country's finest actors
reading short stories.

9:00-9:30pm • Wednesday: Dreams of Rio

Radio hero Jack Flanders takes on Brazil in the
pursuit of treasure!

9:30-10:00pm • Wednesday: The Iowa Radio Projects

Audio nuttiness from Dan Coffey (a.k.a. Dr. Science).

9:00-9:30pm • Thursday: The Milky Way Starlight Theatre

Richard Moeschl, Brian Parkins and Traci Batchelder
create this weekly look at the people, cultures and
places that make up the human side of astronomy.

9:30-10:00pm • Thursday: Ken Nordine's Word Jazz

Strange and wonderful word/sound journeys from
one of the most famous voices in broadcasting.

9:00-10:00pm • The Creole Gumbo Radio Show

Host Mista Twista serves up a spicy gumbo of
musical treats from Louisiana, including soul and
R&B, Cajun folk, blues and zydeco.

10:00-11:00pm • Thursday: Jazzset

NPR's weekly show devoted to live jazz, hosted by
saxophonist Branford Marsalis.

10:00-2:00pm • Jazz

Contemporary, mainstream, big band, fusion, avant-
garde - a little of everything. Fridays are devoted to
vintage jazz.

Saturday

6:00-10:00am • Weekend Edition

The latest national and international news from NPR.

10:00-11:00am • Car Talk

Click & Clack, the Tappet Bros., also known as Tom
and Ray Magliozzi, mix excellent automotive advice
with their own brand of offbeat humor. Is it possible
to skin your knuckles and laugh at the same time?

11:00-11:30am • Living on Earth

NPR's weekly magazine devoted to environmental
news, hosted by Steve Curwood.

11:30-Noon • Jazz Revisited

Hazen Schumacher brings you the best of the first
three decades of recorded American jazz: 1917-1947.

Noon-1:00pm • Four Queens Jazz Night

Live performances from the Four Queens Hotel in Las
Vegas feature some of best jazz musicians in the
world.

1:00-2:00pm • AfroPop Worldwide

One of the benefits of the shrinking world is the
availability of new and exciting forms of music.
African broadcaster Georges Collinet brings you the
latest pop music from Africa, the Caribbean, South
America and the Middle East.

2:00-5:00pm • The World Beat Show

Thom Little brings you Afropop, reggae, calypso,
soca, salsa, and many other kinds of upbeat world
music.

5:00-6:00pm • All Things Considered

The latest national and international news from NPR.

6:00-8:00pm • Rhythm Revue

Felix Hernandez hosts two hours of classic soul, R&B
and roots rock.

8:00-9:00pm • The Grateful Dead Hour

David Gans with a weekly tour through the nearly
endless archives of concert recordings by the
legendary band.

9:00-10:00pm • BluesStage

There's nothing like a live blues band, and this NPR
series travels the country to bring you both blues
legends and hot new artists in club and concert
performances.

10:00-2:00am • The Blues Show

Jason Brummitt, Peter Gaulke and Lars Svendsgaard with the best in blues.

Sunday

6:00-9:00am • Weekend Edition

The latest national and international news from NPR, with host Liane Hansen – and a visit from "The Puzzle Guy."

9:00-2:00pm • Jazz Sunday

Contemporary jazz with host Michael Clark.

2:00-3:00pm • Jazzset

NPR's weekly program devoted to live jazz performances, hosted by jazz saxophonist Branford Marsalis.

3:00-4:00pm • Confessin' the Blues

Peter Gaulke focuses on the rich legacy of recorded American blues.

4:00-5:00pm • New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00-6:00pm • All Things Considered

The latest national and international news from NPR.

6:00-8:00pm • The Folk Show

Keri Green brings you the best in contemporary folk music.

8:00-9:00pm • The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

9:00-10:00pm • Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

10:00-2:00am • Possible Musics

Space music and new age music in an interesting soundscape.

Program Highlights for June

Marian McPartland's Piano Jazz

Jun 4 Andre Previn
Jun 11 Kenny Burrell
Jun 18 Liz Story
Jun 25 Paul Halley

AfroPop Worldwide

Jun 5 A Brief History of Funk
Jun 12 A Visit to Mali
Jun 19 To be announced
Jun 26 To be announced

New Dimensions

Jun 6 Listening to the Elders, with David Suzuki
Jun 13 Discovering Creativity through Writing, with Deena Metzger
Jun 20 The Body Alive, with Richard Moss, MD

Jun 27 Wagner's Ring Cycle in Our Lives, with Jean Shinoda Bolen, MD

Confessin' the Blues

Jun 6 The Vanguard Years
Jun 13 Country Blues Guitarists (Pre-War)
Jun 20 The Sliders (slide guitarists)
Jun 27 Twinklin' the Ivories

Jazzset

Jun 3, 6 The Billy Taylor Trio
Jun 10, 13 Roy Hargrove, Ron Blake, Geoff Keezer
Jun 17, 20 The Turtle Island String Quartet, Take 6
May 20, 23 The Jazzmasters play Dizzy Gillespie
Jun 24, 27 Frank Morgan, Eddie Harris, James Williams

Thistle and Shamrock

Jun 6 10-Year Review, part one
Jun 13 10-Year Review, part two
Jun 20 10-Year Preview
Jun 27 Sleepless Nights



Rhythm Revue host Mista Twista.

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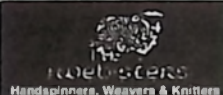
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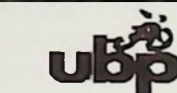
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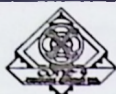
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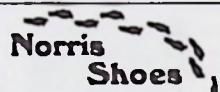
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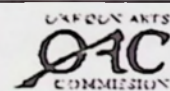


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News & Information Service

Monday-Friday

5:00-6:00am • Monitoradio

The latest national and international news from the radio news service of the *Christian Science Monitor*.

6:00-10:00am • Morning Edition

The latest national and international news from NPR, hosted by Bob Edwards.

10:00-11:00am • BBC Newshour

News from around the world from the world service of the British Broadcasting Company.

11:00-1:00pm • Talk of the Nation

NPR's mid-day nationwide call-in program. If you'd like to participate, call 1-800-989-TALK.

1:00-1:30pm • Monday: Talk of the Town

Claire Collins hosts this interview program devoted to local and regional issues.

1:00-1:30pm • Tuesday: Soundprint

This audio documentary series has won more radio journalism awards than any other.

1:00-1:30pm • Wednesday: Crossroads

NPR's weekly news magazine devoted to issues of women and minorities.

1:00-1:30pm • Thursday: The Milky Way Starlight Theatre

Richard Moeschl, Brian Parkins and Traci Ann Batchelder create this weekly look to the people, culture and places that make up the human side of astronomy.

1:00-1:30pm • Friday: Second Thoughts

Neoconservative commentator David Horowitz hosts this weekly interview program, looking at politics and culture from a conservative perspective.

1:30-2:00pm • Pacifica News

National and international news from the Pacifica News Service.

2:00-3:00pm • Monday: The Jefferson Exchange

Wen Smith, Ken Marlin and Mary Margaret Van Diest host a call-in discussion of issues of importance to Southern Oregon.

2:00-3:00pm • Tuesday-Friday: Monitoradio

The afternoon edition of the daily news magazine from the radio news service of the *Christian Science Monitor*.

3:00-3:30pm • Marketplace

The day's business and financial news, with host Jim Angle.

3:30-4:30pm • As It Happens

National and international news from the Canadian

Broadcasting Corporation.

4:30-5:00pm • The Jefferson Daily

Jefferson Public Radio's weekday magazine with news, interviews, features and commentary.

5:00-6:30pm • All Things Considered

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

6:30-7:00pm • Marketplace

A repeat broadcast of the 3:00 program.

7:00-8:00pm • The MacNeil-Lehrer Newshour

The audio of the award-winning PBS TV news program, provided with the cooperation of the Newshour and Southern Oregon Public Television.

8:00-9:00pm • BBC Newshour

The latest international news from the British Broadcasting Corporation.

9:00-9:30pm • Pacifica News

Repeat of the 1:30pm broadcast.

9:30-11:00pm • All Things Considered

Repeat of the 5:00pm broadcast.

11:00pm • Sign-off

Saturday

6:00-10:00am • Weekend Edition

The latest national and international news from NPR.

10:00-10:30am • Horizons

NPR's weekly documentary series devoted to minority and women's issues.

10:30-11:00am • Talk of the Town

Claire Collins hosts this interview program devoted to local and regional issues. (Repeats Mondays at 1:30pm)

11:00-Noon • Zorba Paster On Your Health

Family practitioner Zorba Paster, M.D., hosts this live national call-in about your personal health.

12:00-1:00pm • The Parents Journal

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine and child development for helpful advice to parents.

1:00-2:00pm • C-SPAN's Weekly Radio Journal

A collection of voices heard on cable TV's public affairs network. Instead of just reviewing the news, this program features newsmakers, public officials, and the public in Washington, D.C. and around the world.

2:00-3:00pm • Commonwealth Club of California

Live lectures and discussions from one of the oldest and largest public affairs forums in the U.S. The Club's non-partisan policy strives to bring a balanced viewpoint on all issues.

3:00-3:30pm • Second Thoughts

Neoconservative commentator David Horowitz looks at current issues.

3:30-4:00pm • Second Opinions

Edwin Knoll, editor of the Progressive magazine, interviews leading activists, writers, and scholars.

4:00-5:00pm • Car Talk

Click & Clack, the Tappett Bros (a.k.a. Tom and Ray Magliozzi), prove on this national call-in program that you can fix your car and laugh at the same time.

5:00-6:00pm • All Things Considered

The latest national and international news from NPR.

6:00-8:00pm • To the Best of Our Knowledge

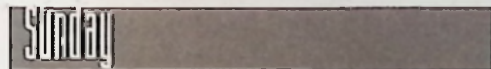
Interviews, features, and discussions of contemporary politics, culture and events.

8:00-9:00pm • All Things Considered

A repeat of the 5:00pm broadcast.

9:00-Midnight • BBC World Service

News and features from the BBC..



6:00-10:00am • Weekend Edition

The latest news from National Public Radio - and a visit from "The Puzzle Guy."

10:00-11:00am • Sound Money

Bob Potter hosts this weekly guide to investments, taxes, and wise money management, from American Public Radio.

11:00-2:00pm • CBC Sunday Morning

The Canadian Broadcasting Corporation's wrap-up of the week's news, including innovative documentaries on contemporary issues.

2:00-8:00pm • El Sol Latino

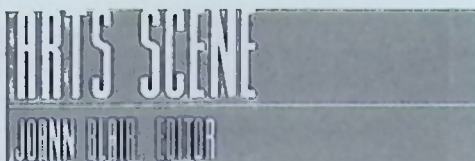
Music, news and interviews by and for Southern Oregon's Spanish-speaking community - en espanol.

8:00-9:00pm • All Things Considered

The latest national and international news from NPR.

9:00-midnight • BBC World Service

News and features from the British Broadcasting Service.



Send announcements of arts-related events to: Arts Scene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland OR 97520. May 15 is the deadline for the July issue. For more information about arts events, listen to JPR's "Calendar of the Arts" weekdays at 10 a.m. and noon.

Rogue Valley

Theater

☞ In its 58th season, the Oregon Shakespeare Festival has scheduled the following plays: *Richard III* (through Oct. 31); *A Flea in Her Ear* (through Oct. 31); *Joe Turner's Come and Gone* (through July 18; then Sept. 16-Oct. 30); *Cymbeline* (through May 2); *Light in the Village* (through June 27); *Lips Together, Teeth Apart* (through Sept. 12); *The Illusion* (July 28-Oct. 30); *Antony and Cleopatra* (June 8-Oct. 2); *A Midsummer Night's Dream* (June 9-Oct. 3); *The White Devil* (June 10-Oct. 1); *Mad Forest* (July 7-Oct. 30); *The Baltimore Waltz* (May 9-Oct. 31). For information on membership, or to receive a brochure on the current season, call (503) 482-2111.

☞ *Little Shop of Horrors*. Musical-comedy thriller. 8:30 nightly, except Tuesdays, through Sept. 18. Oregon Cabaret Theatre, 1st and Hargadine Streets, Ashland. 503-488-2902.

Music

☞ The Siskiyou Singers perform "The Greatest Hits of Gilbert and Sullivan". June 5, 8 p.m.; June 6, 4 p.m.; Music Recital Hall of Southern Oregon State College, Ashland. Featured are selections from "Trial By Jury," "H.M.S. Pinafore," "The Pirates of Penzance," and "The Mikado." Admission \$5; \$3 seniors and children. For tickets, call 535-6927.

☞ Spring concert by the chamber ensemble, concert choir, and jazz choirs of Southern Oregon State College. June 4; 8 p.m. SOSC Music Recital Hall, Ashland. Admission \$3; \$2 seniors and children.

☞ 1993 Britt Festivals, in Jacksonville. June 18, 7:30 p.m.: Ricky Skaggs and

Fiddlin' Big Sue & Uncle T Band. June 19, 7:30 p.m.: Judy Collins, plus singer-songwriter Fred Small. June 20, 7:30 p.m.: Flying Karamazov Brothers. June 25, 7:30 p.m.: Kathy Mattea and singer-songwriter Robert Earl Keen. June 26, 7 p.m.: Guitarist Tuck Andress and singer Patti Cathcart. Also pianist-singer A.J. Croce and jazz by the Gene Aitken Group. June 27, 7:30 p.m.: Art Garfunkel. Ticket prices vary from \$8 to \$24, depending on the performance. For more information, call 503-773-6077 or 1-800-882-7488.

☞ Palo Alto Chamber Orchestra, under the direction of William Whitson, performs a special benefit concert in Ashland for the Oregon Shakespeare Festival. June 28; 8:30 p.m.; Elizabethan Theatre stage. For ticket information, call 503-482-4331.

Exhibits

☞ Paintings and constructions by Keith Boyle, a former professor of painting at Stanford University who now lives in southern Oregon. June 25; Schneider Museum of Art, Southern Oregon State College, Ashland. Hours: 11-5 Tuesday through Friday; 1-5 Saturday.

☞ Art Faculty Exhibition Series. Through June 25; Schneider Museum of Art, Southern Oregon State College, Ashland. 503-552-6245.

☞ New watercolors by Cindy Triplett. June 2-25; the Framery, 270 E. Main, Ashland. Reception June 4; 5:30-7:30.

☞ Sculptures and drawings of the human form by Bruce Hoheb. June 3-28; 4th Street Garden Gallery & Cafe, 265 Fourth St., Ashland. Reception June 4; 5-7.

☞ Photographs and paintings by Bob Inlow. Opens June 18; Rogue Gallery, 40 S. Bartlett St., Medford.

Other events

☞ Medford Growers and Crafters Market. In Ashland on Water St. Every Tuesday; 8:30 a.m.-1:30 p.m.

Klamath Basin

Theater

☞ Pump Boys. Musical tribute to four service-station attendants and two

sisters who run a diner. Through June 13; Fridays and Saturdays; 8 p.m. Linkville Playhouse, 201 Main St., Klamath Falls. 503-884-6782

Umpqua Valley

Music

☛Palo Alto Chamber Orchestra, under the direction of William Whitson, performs a special benefit concert in Roseburg for Jefferson Public Radio.

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FROM NATIONAL PUBLIC RADIO

June 26; 8 p.m.; Jacoby Auditorium on the campus of Umpqua Community College. For ticket information, call 503-440-4691.

☛Lou Reid, Terry Baucom & Carolina: Bluegrass — A New Evolution. June 16; 8 p.m.; Umpqua Valley Art Center, 1624 W. Harvard, Roseburg. This band has played in Nashville, New York, Tokyo, and London. Admission \$7; \$4 kids 16 and under. 503-673-9759.

Exhibits

☛Transportation of the Oregon Trail, a mixed-media event, opens June 17. Hallie Brown Ford Gallery, Umpqua Valley Arts Center, Roseburg. 503-672-2532.

Coast

Exhibits

☛Northwest wood carving by Jerry Stoores. Reception June 26, 6-9 p.m. Cook Gallery, 705 Oregon St., Port Orford. Through July 18.

Northern California

Music

☛Palo Alto Chamber Orchestra, under the direction of William Whitson, performs a special benefit concert in the city park in Dunsmuir. June 25; 6:30 p.m. For ticket information, call 916-235-4740.

Exhibits

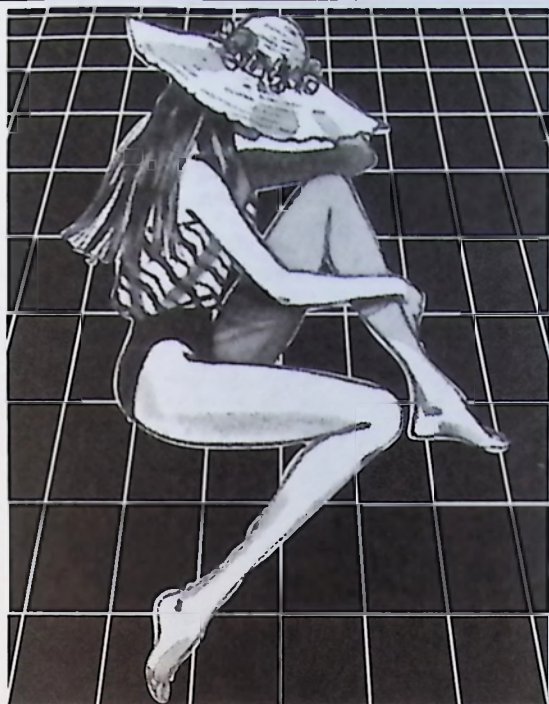
☛Oils and watercolors of early railroading days by local artists Rod Aszman, John Signor, Tom O'Hara, and Jamie Carlberg. June 12-20; reception June 18, 6-9 p.m. Brown Trout Gallery, 5841 Sacramento Ave., Dunsmuir. 916-235-0754.

☛Paintings by Paul Watson. Brown Trout Gallery, 5841 Sacramento Ave., Dunsmuir. June 26-July 18. Reception June 26, 6-9 p.m.

☛Student art presented by the Shasta College fine-arts division. Shasta College Gallery, Art Building, Shasta College, 11555 Old Oregon Trail,



The Flying Karamazov Brothers will be at the Britt Festival on June 25.



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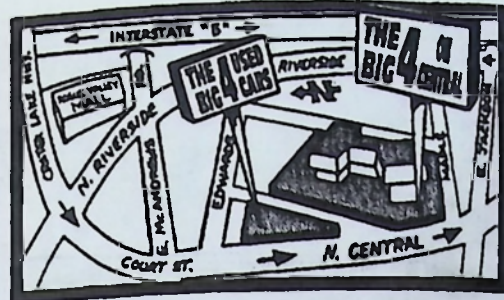
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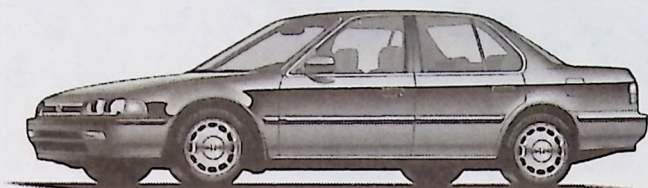


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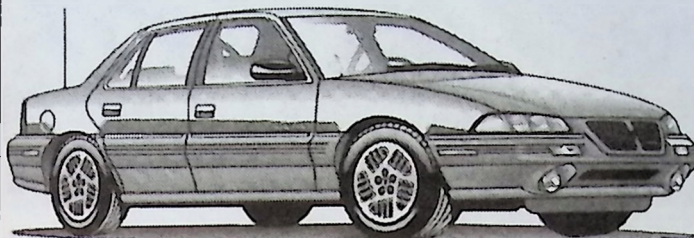
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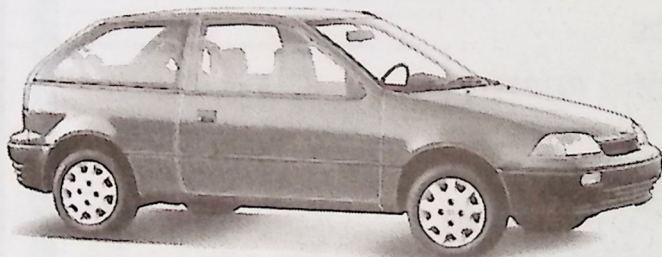
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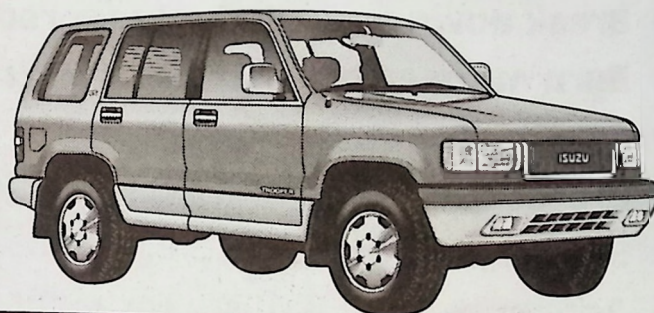
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